FILM ART FUND, INC.
ANTHOLOGY FILM ARCHIVES
80 WOOSTER STREET
NEW YORK, N.Y. 10012

TELEPHONE (212) 226 0010

Dear Michael,

Your film(s) Fearful Symmetry

has been booked for screening at Anthology (as part of a 21 show "West Coast Survey" on Feb 27

The series begins Feb 14 & runs through early April. In order to prepare program notes (allowing time for printing) & to sufficiently publicize the event in the papers, I need (as soon as possible, I.E., to be sent by you to me within a very few days of receiving this message) from you the following:

1.) a description of your film or any writings you have written concerning it or your work in general
2.) a brief biographical sketch
3.) any previously published press material you might have
4.) any stills you might have from your film or of yourself
5.) anything else interesting.

Please send these as soon as possible to:

ANTHOLOGY FILM ARCHIVES
attention: Henry Hills
80 Wooster
N.Y.C. 10012

The materials you send (unless you, in the case of photos or art work, specifically request their return) will become part of your permanent file in the library of Anthology Film Archives (after I finish with them).

I will be sending you calendars, publicity materials, & program notes as they are released (enclosed is the current calendar containing the first 10 programs of the series).

Hope hope to hear from you SOON.

Sincerely,

Henry Hills

a survey of independent/avantgarde film

WEST COAST

curator: henry hills

february 14 - april 19, 1981

Anthology Film Archives
80 Wooster St., NYC 226-0010

MICHAEL WALLIS

WEST COAST INDEPENDENT FILMS: An Introduction

What sort of general statement might be made? Hopefully so extensive a survey should serve to belie the notion of a readily classifiable (i.e. dismissible) "West Coast Style." One might say, say, that Los Angeles independent filmmaking tends towards the "commercial," while San Francisco filmmaking tends towards the homosexual; the high tech emphasis in L.A. because its residents have to spend such a disproportionate amount of their time in automobiles that they become very proficient at operating machines, the high sex emphasis in S.F. because of its Mediterranean climate. I haven't seen all of these films yet, so I don't quite know what to say. In selecting these programs I have attempted to show something by everyone I knew (or heard) to be seriously working in film on the West Coast at some time during the period 1975 to the present. I have tried to reach beyond the limited boundaries of my own "taste" (otherwise I might have only had 4 or 5 shows for sure) & am thus interested in what this might turn out to be from a spectator's point. David Gerstein expressed doubts that I could even put together one such show (but he is very critical & has to deal with the situation there on a day to day basis). I have undoubtedly failed to include someone. I apologise & hope that future screenings correct my oversights & lack of knowledge. I spoke with many people along the way (& many shows I conceived of in one way turned out quite different because of their suggestions or objections). In this regard I want to particularly thank David Wilson & Carmen Vigil. But also Janet Perlberg, David Gerstein, Arlene Zeichner, Pat O'Neill, Vincent Grenier & Jonas Mekas. I generally chose to emphasize younger, lesser-known filmmakers at the expense of the famous, & films rarely, if ever, shown in New York over the familiar; usually I opted for the newest work available. However I always consciously tried to put together as many good solid shows as possible, & so often my decisions were based on what might fit together with what.

There are certain prominent absences: Lenny Lipton's work, always of primarily technical interest, in recent years has centered on super-8 3-D which employs a system requiring his presence; not possible during this time slot, but he'll be around with it soon enough. Warren Sonbert is very much a West Coast filmmaker at this point, but his California films, RUDE AWAKENING & DIVIDED LOYALTIES, have been screened very widely & so their inclusion here seemed superfluous. Nick Dorsky & Jerry Hiler were unable to complete their respective works-in-progress in time for presentation here & they both opted against showing them in an incomplete form. Several filmmakers have been concentrating their efforts on installation (the intended form, in fact, of Pat O'Neill's LET'S MAKE A SANDWICH) or performance pieces: Diane Stockler, David Wilson (who recently exhibited at the Pasadena Filmforum a series of miniature constructions onto which are projected action in 3-D), Morgan Fisher, etc. I would have shown Bruce Conner's TAKE THE 5:10 TO DREAMLAND, but it was only avail-

able for rental in a package with a number of earlier (pre-70s) works. Also, I would have liked to have screened, as one of the focal points of the "Sound Films" program, the first half of CROSSROADS (the Ralph Gleeson sound section). I find, however, the second section of that film (which continues similar imagery, nuclear test footage, to the accompaniment of Terry Riley cosmic nada music) extremely disturbing. Perhaps nuclear holocaust is humanity's way of thrusting itself into a higher realm of consciousness, but perhaps not. Besides it's too long. This attitude seems to me to be something like Brakhage giving up filmmaking because Kodak appears to be intending to discontinue reversal filmstock. Also, I have purposefully omitted John Baldessari (despite the fact that he subscribes to L-A-N-G-U-A-G-E) & the recent releases of Scott Bartlett (despite the fact that he taught me how to make a splice). I find Scott's recent releases to be completely lacking in whatever qualities his 60s films might have had & am deeply disturbed by his recent activities in Hollywood where he is apparently employed "selling" ideas of the independents to the majors. In the history of film there have been, even if their film efforts have been overshadowed by the profundity of significance of their more materially present works, a number of "artists" who have made major contributions to the vocabulary (Bruce Conner, Len Lye, Leger, Cornell, Duchamp, Man Ray for example); with the majority of artists whose films are distributed by Castelli, I feel, on the contrary, that the pitifulness & pretension of their motion picture works in fact call into question the validity & value of their work in their primary media. Additionally, I have opted to exclude animation from this series. Animation is an area that I am not generally attracted to (excepting certain works of Harry Smith & Ruttmann's OPUS I-IV) & thus my knowledge of the field is severely limited. Since most people feel the opposite, animation is quite popular & it is thus rare that an important animated work goes unscreened in New York. I tend to agree with Hollis Frampton's suggestion that it is an entirely other artform altogether.

When I arrived in San Francisco in the Fall of 1975, the event which first drew me into the "film scene" was Brakhage's premiere of TEXT OF LIGHT (Kubelka was teaching at San Francisco State that semester but I had not yet heard of him). The screening was in the auditorium of the San Francisco Art Institute, the space where Cinematheque shows have been held in recent years. Vincent Grenier was the programmer at that point (soon to be succeeded by Carmen Vigil & Charles Wright) & most noticeable was this exclusive, exotic, glittery scene. Ironically this erotically charged coterie of glamour (which featured most prominently Curt McDowell promoting bisexuality with a missionary zeal & the "mysterious" Barbara Linkevitch) centered around shy, introverted George Kuchar. Inevitably there was a parallel "serious" scene, rejecting personality in favor of "form", equally ironically centered around flamboyant, exuberant James Broughton (prominent here were Janis Lipzin, founder of Eye Music, & Joel Singer, who had recently completed PERISPHERE, an elaborately complex single-frame portrait of his Volvo). Peter Hutton had shipped out to Indonesia; Robert Nelson had gone into isolation; Bruce Baillie had long since moved back

East. The Ann Arbor Film Festival was what was happening.

Perfect enmity existed between the North & the South: the slick vs. the perverted. Pat O'Neill was teaching at Cal Arts; his students would go on to make STAR WARS. The next year Oasis was founded, a collective to give independent presence in the capital of major media capital, a daring experiment where Morgan Fisher balanced Pat & a number of younger filmmakers wielded equal power making for long vitriolic programming meetings.(Grahame Weinbren, Roberta Friedman, Beverly O'Neill, Tim Shepherd and Amy Halpern numbered among the other founding members.) In regards to this program, Morgan objected to being classified as "West Coast", feeling that he is as much a New York as an L.A. filmmaker & in a sense that is true, but the fact that he lives in L.A. gives a certain edge to his "structuralist" concerns which enhances their irony. Everything's ironic this page. It's ironic that the more serious aspects of O'Neill's work, which certainly ranks with Landow, Sharits, et al, has been so slow in being recognised outside of the L.A. community, owing primarily to the popularity it has enjoyed for its surface qualities. I should also draw attention to David & Diana Wilson who have provided a spiritual solace to those struggling to keep their humanity amidst L.A.'s particular brand of decadence. San Diego is more distant & academic.

The predominant figure in the West Coast film community during the period covered here, however, is not a filmmaker at all, but a master of ceremony. Carmen Vigil, as hedonistic programmer of the Cinematheque & general film enthusiast, created a unique atmosphere, countering the suburbanality that the old Canyon school had descended into with a national and international concept of community. Promoting a steady flow of visiting artist, personal contact among makers of widely varying sensibilities over his ever-improving home-made wines or over cappuccino at the Bohemian Cigar Store or Tommy's became a regular source of stimulation, a kind of interchange of ideologies & fascinations rarely possible in more paranoid New York. Unlike here, where it is an uncommon week when there is not something to see, there there were long fallow periods (during which it was possible for those of motivation to get some work done, though sometimes the dearth of input could be discouraging), but in the springs & falls when people were touring there was plenty happening. Hollis Frampton & Ernie Gehr were prominent visitors & the enormity of their influence can hardly be overemphasized. They seemed to fit in so comfortably that Carmen continues in his efforts to find some way to make them stay. Transience, however, is a constant factor in the West: many of those included here no longer live there, new ones have taken their place (recent expatriates include Kurt Kren, Aline Mayer, & Andrej Zdravic). Carmen cheerfully continues to keep things going, usually without pay, but the forces of reaction are moving in, recently demanding that half of the Cinematheque programs be "political', or punk, or something that will bring in money at the gate.

The distance between the coasts creates a time of time warp

(back & forth) that has possibly allowed ideas which have lost their vitality here to continue stimulating new works there. Malcolm LeGrice taught for a semester in '77 at the Art Institute and focussed our attention on more material & political concerns (his influence most overt here in Grinstein's ALTERNATIONS) even if his lectures tended to be soporific. Two of the most exciting figures to emerge during this period were Abigail Child & Joe Gibbons. Child came from a N.Y. documentary background, the hypocrisy & lack of craft of which scene she rejected & fled West, where she began creating a series of taut & complex silent works, including SOME EXTERIOR PRESENCE, PERIPATEIA, & ORNAMENTALS. Gibbons first came to our attention as Tony Conrad's star student, but overnight (& unexpectedly, as he had seemed to relish his role as brilliant neophyte) matured into a major, if controversial figure. The controversy began with a champagne-induced Saturday afternoon theft of a Richard Diebenkorn painting from the Oakland Museum, & has shown little abatement since. Warren & Nick & Jerry surfaced, Robert Nelson reappeared briefly before moving to Milwaukee, Bruce Conner was sighted ripping the feathers out of his down jacket to the Mutants at Mabuhay Gardens; Curt (after the intoxication of THUNDERCRACK) got bogged down in a series of features that he lacked funds to complete, Barbara disappeared into Hollywood, Janis succeeded Tony Conrad at Antioch, Joel immersed himself in Broughton's world, & I followed Peter Hutton & Vincent Grenier to New York. Ah, the days of our youth.

George Kuchar, to remedy & conclude, has not received the serious consideration due him as a craftsperson & as a visionary. His vision, although complicated by personal quirkiness & a felt obligation to incessantly repeat certain scatological motifs, is an authentic reflection of the horrors of contemporary American culture, its rampant hysteria, narcissism & commodity fetishism. Jack Hirschman writes:

> "The speedometered kinetics of experimental film--from Brakhage on--and even in the assumed Los-Angeles-video-weltenschauung of, say, the gothic-kitsched satires of a George Kuchar, are rooted in an abstractionist technique and/or philosophy which affirms 1) atomic perception and the mass use of the microscope from high school on, i.e., the relation of science to artistic production and thus (since science takes place largely in or in terms of institutional life) adherence to explorations relating to the equipoise and balance between the sciences and the arts with respect to the light of our age as revealed in people and things; 2) a zen or generally Buddhist approach to time/space, as a mask of, or resolution to, the pressing question of the liberated rhythms of blackness as communism, as revealed in black-white, yellow and red-skinned peoples; 3) the reflection and proto-exploration of what Wilhelm Reich called the bionic realm--i.e., the biologic depth that resolves the question of schizophrenia underlying the corporate-fascist image-systems and reveals the very "stuff" of materialism--which realm, I insist, cinematographically speaking, is the light of the dark continent as the animal body mutated through the projective techniques of the West and the East. This animal body is not,

however, Africa or the black-skinned race as such. It is rather the wave or revolution passing through us."

(CINEMA NEWS #77-7)

Which should make you pause before saying "black leader" again. The comparison to Brakhage is apt in many ways. They are both enormously prolific owing to their ability to bypass their censor mechanism & produce works from a "trance" state, which makes for the extreme complexity of the connections. Kuchar also deals as skillfully & variously with artifically lighting as Brakhage does with natural light. THE WOMAN & THE DRESS is a major study in the possibilities of color in film; the soundtrack of THE MONGRELOID, inviting comparison with RAMEAU'S NEPHEW, deals uniquely with the fortuitous accident of a faulty sync pulse; & the striking handheld camera work & tight montage of THE NOCTURNAL IMMACULATION recalls Dreyer's JOAN OF ARC. The narrative of NOCTURNAL IMMACULATION presents the familiar Kuchar neuroses, but with a new maturity which clarifies his long-avowed debt to Douglas Sirk. The baseball bat motif here parallels Popeye's corncob in Faulkner's Sanctuary. Knowing the gentleness of the man forces one to examine more closely the often grotesque portrayal of women in his films & to read them as spontaneous eruptions of the psyche, as projections of suppressed male fears: both male characters in NOCTURNAL IMMACULATION are impotent. There has been an injury. Perhaps Kuchar's greatest skill, though, & one which he only rarely employs (notably here in WINDOW WIND CHIME & I, AN ACTRESS) is as an actor; his spontaneous verbal improvisation would arouse the envy of a Jack Kerouac. Enough!

I hope this series provides a number of entertaining evenings.

--Henry Hills

PROGRAM NOTES

Saturday, February 14, 1981, 8:00 p.m.

Program #1: RECENT WORK OF GEORGE KUCHAR

I, AN ACTRESS (1977)
WILD NIGHT IN EL RENO (1977)
THE ASPHALT RIBBON (1979)
THE WOMAN & THE DRESS (1981)
THE NOCTURNAL IMMACULATION (1980)

(Distribution: all Canyon Cinema Coop)

"I, AN ACTRESS is a screentest for one of my tutorial students at the San Francisco Art Institute. When she saw the rushes she didn't like them because the photography looked chaotic and blurred. A year or so later when she came back for a visit, I played her the film. . .with sound. . .and she thanked me for butting-in and leaving her completely flustered during the ten minute shooting session. She was happy with the results and purchased a print as part of her acting resume.

"In WILD NIGHT IN EL RENO I spent a month in a motel in Central Oklahoma in order to record Springtime electrical storms. They get very intense in that region at that time of year. While waiting around for the weather to stir up I'd do watercolors, watch television, overeat, read, walk to the Dairy Queen, etc.

"ASPHALT RIBBON was a good chance for me and my class at the San Francisco Art Institute to make a Country & Western type ode to my father's profession. . .a truck driver. I had fun making that picture because the students took me out for pizza now & then and they enjoyed portraying macho and machoettes from our country's breadbasket.

"THE NOCTURNAL IMMACULATION was mainly shot with a wide angle lens and no tripod because I wanted to have some fun and freedom from heavy equipment. The picture looks kind of gloomy but sometimes I'm happiest shooting depressing films. The light approach to a heavy subject reminded me of my early 8mm days.

"THE WOMAN AND THE DRESS was a cinematic rendition of a 1947 radio play for college classroom use. My student crew and actors from the San Francisco Art Institute thought the rendition a bit preposterous but followed the 'teacher's' whims nonetheless and with good humor. It was a fine group as the 9am to noon time-slot weeded out the thorny members. Having run out of the budget before shooting the final scene where the heroine appears in a beautiful blue dress. . .I had to make the dress out of blue toilet-seat covers purchased at a thrift store." --G.K.

Saturday, February 20, 1981, 7:00p.m. & Saturday, March 7, 7:00p.m.

Program #2: LOS ANGELES / SOUTHERN CALIFORNIA GROUP

TOLLHAUS (1978) by Bastian Cleve
ROSE FOR RED (1980) by Diana Wilson
LET'S MAKE A SANDWICH (1980) by Pat O' Neill
FOREGROUNDS (1978) by Pat O'Neill
INTOLERANCE (ABRIDGED) (1973) by Standish Lawder
HAND HELD DAY (1978) by Gary Beydler

(Distribution: TOLLHAUS, Bastian Cleve, 960 Dexter, Los Angeles, CA 90042; ROSE FOR RED, Diana Wilson, 1334 Benton Way, Los Angeles, CA 90026; LET'S MAKE A SANDWICH, Pat O'Neill, 8331 Lookout Mountain Avenue, Los Angeles, CA 90046; FOREGROUNDS, Canyon Cinema & Serious Business Co., 1145 Mandana Blvd., Oakland, CA 94610; INTOLERANCE (ABRIDGED), Canyon Cinema & Film Makers Coop; HAND HELD DAY, Serious Business Co.)

"TOLLHAUS (Madhouse), Nov. 78, W. Germany

"The uniqueness of film (and also the danger of its misunderstanding): it portrays reality recognizable and identifiable.

"But (and within this lies its possibility as an art form): film has its own reality, just the one of the filmic equipment, the language of the medium.

"The unique possibility: the conquest of time and space limits, the believable showing of the impossible, therefrom evolving adventures, intellectual as well as sensory ones.

"Here starts filmic poetry. And the pleasure of experience, as well as the challenge. The viewer may become active and develop phantasy and only so, with participation, an experience is created.

"The more common, the more predictable the story, the presentation, the filmic form, the more redundant the experience, like yesterday's paper.

"TOLLHAUS consequently marches into the direction of the unpredictable, the surprizes and the impossible. In content as well as in form (and manages on the way the application of Eisenstein's theory of montage, like he might have dreamt of: the collision of different content-informations much more compact and visible on the screen and later in the mind).

"Then there is the formal structure, which forms TOLLHAUS and makes it compact, almost a visual-music-like happening. Orderly organized in filmimmanent, filmaesthetic principles, interlocked in an enigmatic way: relations and developments on an abstract filmic level, the level of filmic composition. Explosions of light-chains/structures, controlled up to 1/24th second, the single frame. This only possible with an expanded filmic technology which is the optical printer. The expansion of the camera in infinity, limited only by phantasy and creativity. In addition the infinity of possible contents: simultaneous experiences of separate space and events which are 25 years apart. TOLLHAUS as a spectrum of the psychic un-

consciousness. Stories which are told within seconds, which are transported by unconsciousness, symbolic encoding, physically vehement, suggestively introduced. There it is, the magic of the screen, its secret. Film as art, art as multi-layered offer of entertainment for liberation (which starts in the mind)." --B.C.

ROSE FOR RED by Diana Wilson:

"The only relevant thing that can be said about ROSE FOR RED is that there are no opticals in the whole film, save 2 or 3 A&B roll cross dissolves. Essentially it's cargo-cult special effects." -- D.W.

Pat O'Neill:

"What I am up to seems to me to be. . .in the area of contradictory or ambiguous space, the confrontation of the flat surfaces of geometric extensions and repetitions of the screen's edge with the illusion of depth inherent in the photographed images. I attempt to set up situations which cause, or lead to, belief in two or more simultaneous contradictory image systems. In the balance between these opposites, in the moment of transition during which our mind's eye captures and realizes one picture, then another, and then perhaps another, lies the reality of the work. For that moment, at least, I am not so much concerned with the content of the thing pictured as with its dynamic properties. It is also important to me to set up a push-pull relationship between, on one hand, the photographic document with all that it is capable of conveying of commentary, humor, subconscious remembrances, and the inexorable recording of the passage of time -- and, on the other hand, the abstract or synthetic impulse, which urges attention to the screen itself as a modulated light. It seems obvious that film has the capacity to give us a far more multi-level, demanding, and at the same time tantalizing and pleasurable experience than we commonly allow." --P.O.'N., National Film Theatre programme notes, '73

"The point was to stir up the complacency of the camera image just a bit, but not so much so as to push clear over into a purely inner reality. . .The objects, places, and people from which each part of the film was made are by no means the neutral elements from which scientific experiments are constructed. Their conjunctions, rather, form small stories, recapitulations of remembered events and feelings told somehow from the vantage point of one who is half awake, on the magic edge of entering or leaving consciousness. This is a time which seems to enable connections to be found which are usually hidden behind our accustomed way of seeing." --P.O'N (Millennium program notes, Nov. 2, 1974)

"I am committed to the idea of film as a container -- a little bomb that you throw out. It goes poof and everyone sees it a little differently. And the more ways people can hook into it the better. Having three or four balls in the air at once would really be the ideal situation." --P.O'N (1976 interview, Center Screen, Harvard)

LET'S MAKE A SANDWICH:

"The main sections. . .were made with the optical printer, using a complex series of mattes. O'Neill developed a set of techniques with the express intention of preventing the organization of the images by any single element. 'I was amazed at how many generations I had to go through to prevent the image from being dominated that can never be fixed: neither as composed, weighted objects, nor as demanding of a particular spectatorstance; neither as ruled by an underlying order, nor as expressive of the internal condition of the artist. They are images without center or unity, through which one must cut one's own path. In O'Neill's words; 'There is never any attempt to organize this marriage of parts.'

"There are, however, intermission-like sections providing a 'relief' from what he calls 'the relentless confusion. . .the seedbed of scrambled imagery.'. . .Several of the interlude shots are short fragments of different steps in the process of laying concrete, which can be reflected against the rest of the film in two main ways. On the one hand, the layer of wet concrete and wire mesh are reminiscent of the image layers which run through the film; on the other, the rough but precise and skillful technique of the (anonymous) workman is much like O'Neill's attitude towards artistic production."

--from program notes by Grahame Weinbren & C. Noll Brinckmann

(note -- this is the New York theatrical premiere of LET'S MAKE A SANDWICH, a work conceived as an installation piece & to premiere in it's intended form later in the year)

FOREGROUNDS:

"The upsetting of the laws of logic, physics and temporality is also of interest in itself." --Weinbren & Brinckmann, MILLENNIUM FILM JOURNAL #6, p. 61)

INTOLERANCE (ABRIDGED) by Standish Lawder:

"The first in a series of instant classics, INTOLERANCE (ABRIDGED) is a precise reduction of D.W. Griffith's famous film of 1916. It's regular screening time of over two hours is compressed here to ten minutes.

"The film was created on a home-made Optical Printer automatically programmed to double-print every 26th frame. The resulting condensation of the original is a blitz of images which, despite their velocity, still conveys the essence of Griffith's narrative line, composition, editing, and even camerawork." --S.L.

Lawder threatens as a sequel a one minute version of WAVELENGTH

--H.H.

HAND HELD DAY by Gary Beydler

(no notes available on this work)

Friday, February 20, 10:00p.m. & Saturday, March 14, 8:00p.m.

Program #3: SAN FRANCISCO/NORTHERN CALIFORNIA GROUP SHOW

TRILOGY & OTHER FILMS (1980) by Steve Benson
SOME EXTERIOR PRESENCE (extended version) (1977)
by Abigail Child
LONESOME COWBOY (1979) by Toney Merritt
LIGHT SHAFT (1976) by Vincent Grenier
DEVILS CANYON (1977) by Michael Mideke

(Distribution: TRILOGY & OTHER FILMS, Steve Benson, 425 E. 11th St., Oakland, CA. 94606; SOME EXTERIOR PRESENCE, Abigail Child, 173 Ludlow, #15, New York, New York 10002; LONESOME COWBOY, Toney Merritt, 34 Alta, #1, San Francisco, CA. 94133; LIGHT SHAFT, Canyon Cinema Coop; DEVILS CANYON, Michael Mideke, Box 123, San Simeon, CA. 93452, 3 months advance notice please).

GOING FOR WALKS (1977)
SHOT SEQUENCES (1978)
TRILOGY G-160 (1978) by Steve Benson:

"I grew up in Princeton, New Jersey. I've made 8 and super 8 films since 1965. I've lived in California since 1971. I am a writer; my books AS IS (the Figures, 1978), BLINDSPOTS (Whale Cloth, 1981), THE BUSSES (Tuumba, 1981), might be found on the poetry shelves of some bookstores. I see analogies but I don't think my writing much informs my films. I haven't though through any relationship between visually oriented interpretation and verbally oriented interpretation.

"I shoot them to see what they'll seem like when stilled (however briefly); what I'll think of when I look at them, mostly aside from what I'll be reminded of. Or I conceived them as studies for incomplete longer films. I imagine what my own internalization of visual stimulatants as a formal, objectifying process could do to inform an outsider. In this sense the films are fictional. Their narrative character is perhaps the consequence of my sloth as an editor. I take advantage of the reel or spiral as a limiting determinator or continuity and closure; I am 'stuck' with the line, doubting as I do that I inherently know in one. The shot is isolated in order that it reflect light among other shots; if in GOING FOR WALKS it's as happenstantial as what catches my eye, others that follow have another, later, in mind. TRILOGY exists as 2 of 3 (one retained by processor) passages all based on the same sequential circumstances. . .Or the fiction's in the moving. Or the editing, shot to shot, cropping, frame. It (the fiction)'s what I throw out, if I can, as pretension, when I view them." --S.B.

SOME EXTERIOR PRESENCE by Abigail Child:

"what the sound person says when she's collecting street noises to fill in the gaps between synchronous takes.
my first finished film structured on the 4-handed nature of film. inspired by reading physics the year previous. Feynman diagrams on

movement of elementary particles. original footage outtakes from tv documentary I was directing on radical nuns - disparity between apostolic life and bizness of commercial tv. footage chosen on basis of color and form, manipulated, then optically printed, manipulated again. hence 4 X 4 X4" --A.C. (Millenium program notes, June 9, 1979)

the following are Child's notes on her recent film work, excerpted from L-A-N-G-U-A-G-E #13 (Dec., 1980) with permission of the editors:

The FILM SINCE:

receiver DIRECT ADDRESS
voiceover

by Their music to light a longing (dark) wch breeds mind (that evolves) Point (at once) clear heat (intended in their erection)
to enlarge THE LINK
WOMAN
concerns ensembles repress less unsaid not yet, not enuf vertigo

INVERTED IMAGE
flexing it onto the surface + what showers portions (crisis of fluidities)
EMBRACE FOLLOWS
DAM WHILE A NOTE CLIMAX
that must have been the start (fish)
everywhere stretches
Touch to accede
These objects'
intermittance in wch efforts are rhythms.
Our retrospection will be all to the future. TIME,
TWO SHOTS UNDERLINE
gulf may launch
instinct we think mutandis
LOOK,
the infinite filters into the structure thru WHO LOOKS IN
A series of infinitismal displacements-
RAIN

, in this way that i knew all the time times cutting
and wld be like color
does that kind of jumpy
DESIRE THE SUIT WHILE
set between Circle of sweet grass (muscae volitares)
Discourse
from an economy wch is that of the body.
MORE, HALF UNDRESSING HIM
flesh (electriK) EARt (synapse) You hear
had before SINCE
the last part presents aspects actual accpts
(If only splits into times)
X material (color wheels)
& THE PRESENCE TOGETHER

alters exists you cant have silence
perfectlyalways off-the-beat ees
divide CAPITALISM ,THE NATIONAL CAUSE
merged wt Q elt location gutteral cessity)tates
king the stairs Potemkin
distract Pivot asts
& BY FILM THE LETTER WT arrows

at zero (47 varieties of lupine)
OPENS
SHAPE and sep.
specific content

ignous hill and ellision you, wch lead sho do
IN FACT BE FUNDAMENTAL MOMENT OF PENETRATION

TRANSPORT PARA
.PAUSE (aronial.)
ALWAYS AS A LACK AND AN ON THE OTHER
that sEvers me
TWO MOMENTS AND AT THE SAME TIME AND AT THE
INTERRUPTION As soon as
days murky. to film. Perform irrational acts in the Shape of an idea.
EACH. ELEMENTS hot it hinders that (equals)
further plane THE AIR tasts us TIME
BY THE PRESENCE
DESIRE OF A FEMALE (him)

--A.C., October 80

LONESOME COWBOY by Toney Merritt:

"27 seconds is a self portrait, one of a series of self portraits which reveal some aspect of myself, real and imagined."
--T.M.

LIGHT SHAFT by Vincent Grenier:

"This is probably my first film to really deal with what became my obsessive attachment to cultivating visual ambiguities. The theater is a black place after all where the ritualistic ray of light's main function is to reveal other places. This idea of "showing" the reproduction of another place has become so expected that it seems only inevitable to tamper with it. Here this tampering of the process of recognition results with ambiguities between notions of solidity and space, the inner and outer limits of the screen, directions, movements among others which mingle into unforeseen expectations, while a small wedged screen of light probes as the impossible window into the dark." --V.G.

DEVIL'S CANYON by Michael Mideke:

"DEVIL'S CANYON is really a filmmakers' sketchbook reflecting the ideas, experiences and enthusiasms I encountered during

my first several years as resident caretaker of an isolated ranch in the middle of a wilderness area."

"The film consists of 15 short titled sections, each having its own theme or dominant element. In some cases the theme is a seasonal or local image tied most directly to a time or place and in other cases it is a film concept, a particular style or type of transition or mode of camera-aided seeing that I wished to explore in relation to my immediate surroundings. During the years of working on DEVIL'S CANYON I worked through many of the ideas and preoccupations I brought with me to the backwoods and laid foundations for further work." --M.M.

Saturday, February 21, 7:00p.m. & Friday, March 13, 7:00p.m.

Program #4: LOS ANGELES GROUP

CUE ROLLS (1977) by Morgan Fisher
PROJECTION INSTRUCTIONS (1978) by Morgan Fisher
DEAD RECKONING (1979) by David Wilson
ODESSA STEPS (1978) by Tim Shepherd
THE DIVINE MIRACLE (1973) by Daina Krumins
BABOBILICONS (1981) by Daina Krumins

(Distribution: CUE ROLLS & PROJECTION INSTRUCTIONS, Morgan Fisher, 1306-C Princeton St., Santa Monica, CA. 90404; DEAD RECKONING, David Wilson, 1334 Benton Way, Los Angeles, CA. 90026; ODESSA STEPS, Canyon Cinema Coop; THE DIVINE MIRACLE, Canyon Cinema Coop; BABOBILICONS, Daina Krumins, 22717 14th St., Newhall, CA. 91321).

CUE ROLLS by Morgan Fisher

"CUE ROLLS is based on a very simple idea. The film depicts the result of breaking down a single shot into separate pieces and then printing the pieces in such a way that the continuity of the shot is restored, while a narration explains the procedure that was followed. To hint at one of the film's paradoxes, though, perhaps it would be more accurate to say that it is a seeming continuity, or an aspect of the continuity that is restored. A piece of film is fragmented and then put back together without gain or loss, at least when considered only by quantitative standards, such as feet and frames. To put it more abstractly, what is analyzed is synthesized. The net difference in the transaction is zero. This strategy can be disingenuously summarized as doing something that is unnecessary to begin with, and then doing it the hard way, a confession that should alert the viewer to the fact that something else is at stake.

"What I particularly like about the film is that such a simple idea conjugates seemingly arbitrary and disparate elements and somehow makes them a unity. This occurs chiefly in the contrasting relation between what is seen and what is heard. While the picture is monotonous, the track is discursive; while the organization of the picture is 'mechanical', the track (I earnestly intended) is 'organ-

ic'. While the picture is spare and lucid, the track is unnecessarily loquacious and so dense with information that it borders on the incomprehensible, a calculated risk on my part that might require those unfamiliar with negative cutting and printing procedures to see the film more than once. While the rolls of film traverse the frame in unison at a mechanically regulated rate that remains uniform throughout the film, the narrator (myself) delivers a reading replete with errors in judgement and execution that only a human being could commit. I am content with my performance, whatever its shortcomings, because it is consistent with the scheme of opposites that pervades the film. My tolerance of the track's inadequacies also hints at the fact, if it doesn't certify or 'prove' it, that it was performed synchronously, at the time of shooting, an unnecessary complication entirely in keeping with the idea of doing things the hard way. So, despite strict necessity and appearance, picture and sound are literally a unity. The reliability of machinery is juxtaposed with a fallible human performer who is given only one chance to do it right, and once started must carry through to the end.

"I relish the irony that in its tone and method CUE ROLLS has something of the character of an educational film. The narration is indeed relentlessly informative about certain technical subjects, but this information is in a sense displaced from the film's true subject. It is anterior to the subject, since knowledge of this information is necessary to understand the significance of what is shown. As a deliberate strategy, the true subject of the film is never named or alluded to. It is certainly not cue rolls. The narration can be thought of as a preface to something that remains undescribed, or as an extended footnote to a text that is undisclosed.

"The film is a collection of opportunities declined. This is most true of the picture, which could have been more "interesting' but is deliberately not so. The segments of leader are all the same length, when they could have been varied in accordance with a geometrical progression or a Fibonacci series, for example, but these paradigms are governed by a developmental logic and hence had to be avoided. Random lengths would also have risk of appearing too striking. Similarly, the pattern for shifting the segments from one roll to the next is the most routine and obvious one that I could imagine, the minimum required to do the job and nothing more. The visual field is shallow and flat. Within its hermetic confines the few elements are arranged with a rigorous symmetry. The shot is dominated by straight lines and right angles, the epitome of the mechanistic outlook, an orthogonal view of an artifice. The original sin in motion pictures: a talky track and a penurious shot.

"In keeping with the uniformity of visual texture and emphasis, a devotion to the bland and unexceptional, I tried to match the background paper to an 18% gray card, the control tonality that is used to determine photographic exposure. It is the average or composite of all tones, that is, no one tone in particular. It is without character, uncommitted, a neutral.

"But ultimately all this backhandedness leads in an oblique and roundabout way to the heart of the film. Ending up where you started does in fact get you somewhere, but beyond that the process of

fragmenting film only to put it back together again opens out on two prospects. It is necessary to do something unnecessary in order to bring the viewer to the point where these prospects reveal themselves. One of them revolves around the relation between the frame, whose colossaly magnified shadow is seen on the screen, and the strip of film that contains the frame. The first is 10 millimeters wide, the second is 16 millimeters. But despite the difference in scale there is a coincidence of information between the two. Whenever a schematic cut occurs within the image there is at that same point the evidence of the actual splice, paradoxically congruent with it but simultaneously occurring at a vastly greater scale. The images within the frames dictate the physical nature of the celluloid ribbon that manifests them, although they are displaced from it in time, scale, and substance.

"The other prospect introduces multiple and shifting tenses. Films seldom call attention to the disjunction in time between the moment when they are shot and the moment when they are seen, at least as a conscious strategy. The procedure that CUE ROLLS follows compels an awareness of this lapse, and goes on to distinguish two levels within it. At the time of shooting the narration describes an intermediate future when technical operations will be performed on the picture elements, and then speculates on the appearance of the film in the still more distant future, when the finished film will be seen by the audience. The perspective of the audience shifts this more remote future to the present. What was formerly the intermediate future has become the perfect, and the original present has become the pluperfect.

"CUE ROLLS is a film that openly courts scepticism by committing itself to certain suspect premises: mechanicalness, impersonality, disproportion, misdirection, verbosity, redundancy, obscurity and monotony, Nonetheless, the film triumphs by demonstrating how inevitable these choices really are; a procession from the arbitrary to the necessary, from perversity to decorum." --M.F., Whitney Museum program notes, 1976)

"A further thought about CUE ROLLS. The cuts in the film, and there are in fact cuts, as twiddling with the framing knob on the projector will readily reveal, are in fact matching jump cuts. At every cut the action is perfectly matched, to the frame, and at the same time the cuts meet the description of a jump cut, that there is a change in neither image size nor angle. Matching jump cuts: is this a contradiction? CUE ROLLS annuls it." --M.F. 1981.

PROJECTION INSTRUCTIONS by Morgan Fisher:

"This film is a score to be performed by the projectionist, ordinarily a passive mechanic who interferes to the minimum with the film's uneventful passage through his machine. The film consists only of a succession of written cards that are simultaneously read by a narrator. This text, written and spoken, is a set of instructions to the projectionist to manipulate the controls of his machine. Under ordinary circumstances this would be an egregious disruption of the film, but in

this case only by doing so is the projectionist projecting the film correctly. 'Normal' projection would be a failed performance, as the audience is told at the beginning of the film. They are warned that the projectionist must follow the instructions that appear on the screen, or else they will be denied seeing the film as intended. The projectionist is required to watch the film that he is projecting, which ordinarily he seldom does, and continuously repond to its demands. The disruptive acts that the projectionist must commit call attention to the machine that he controls. Strictly speaking the audience is watching not the film, but the interaction between the image on the screen (the score) and the projectionist (the performer). The film is a performance piece in which the score is visible but the performer is not.

"The total redundancy in information betwen picture and track is something of a polemic in favor of synchronism. It is in reaction to asynchronism, the contrapuntal relation between what is seen and what is heard that has been widely held as a condition of progressivenss in the sound film. PROJECTION INSTRUCTIONS transforms redundancy from a dubious possibility to a necessity. To further confound those unsympathetic to synchronism this is achieved not within the means of images and sounds, but the more perverse and hyperbolic realm of language. Instead of seeing an object and at the same time hearing the sound that it makes, the conventional case of synchronous sound film, the audience sees words and at the same time hears them spoken. This procedure questions the nature of 'the visual' in film. By replacing images with a text, PROJECTION INSTRUCTIONS tries to undo the prejudice in film against 'the verbal'. It should be recalled how proud Murnau was at being able to make a silent film entirely free of intertitles. Because it rose above the constraint of words, spoken as well as written, film was thought to be the international language. No lame reliance on dialogue or explanatory asides, but instead the universality of images. Compare this utopian vision to the obstacles to making a foreign-language version of PROJECTION INSTRUCTIONS. Ordinarly the choice is between sub-titles or dubbing, but here is a film that requires both. But this prospect is so inelegant and cumbersome that it would be best to start over and entirely remake the film in each new language. This somewhat desparate tactic might suggest to some that PROJECTION INSTRUCTIONS is a step backward in the evolution of film, but to me it implies that we are just starting to discover the constructs that film makes possible, if at the cost of discarding assumptions that have been most sanctioned by its history so far. One of these assumptions is 'normal' projection. Like all films, PROJECTION INSTRUCTIONS is an inert object. But unlike other films, in the most material and essential way wach projection of PROJECTION INSTRUCTIONS is a unique performance." --M.F.

DEAD RECKONING by David Wilson:

"DEAD RECKONING is a navigational film about getting from one place to another and the myriad course corrections necessary to complete the journey." --D.W.

ODESSA STEPS by Tim Shepherd:

"An annotated version of POTEMKIN (reel 4), made for veterans of glib lectures on the rhythm of Eisenstein's montage. Short, sweet and to the point." --T.S.

THE DIVINE MIRACLE by Daina Krumins:

"THE DIVINE MIRACLE was made by shooting various things in live action against a black velvet background and then pulling high contrast mattes from these images and combining them by optical printing. In one part of the film there are 64 angels (heads with wings) flying about multiplying (changing from one into two or three), disappearing, reappearing, and fading in and out. This was accomplished by attaching a pair of hinged wings to an actor's neck, covering his body with black velvet and having him use velvet covered sticks attached to the tips of the wings to make them move. This footage was printed and reprinted to make the 'head with wings' move about the frame, change size, etc. Then high-contrast mattes were pulled off the manipulated images and they were matted against each other and against the background: mattes against mattes against mattes." --D.K.

Sound: Rhys Chatham

BABOBILICONS by Daina Krumins:

"For several years I've been working an a complex film using time lapse photography, object animation and bluescreen matting in combination. It is an evocation of a state of mind I have experienced when I've had a fever and occasionally with no apparent cause. Seemingly meaningless but terrifying images parade through my mind and cannot be turned off. The images are often cyclical and sometimes beautiful and they contain a hollow horror. I don't know if I succeed in capturing this feeling on film. Dsspite what I think I'm doing, the work takes its own shape and will soon exist by itself.

"Among the images in the film are: shiny cone-shaped creatures with crab and lobster claws (real claws from real crabs and lobsters wired for stop motion) gliding around without rhyme or reason, electric sockets moving up and down walls, milkweeds (white, weightless, and fluffy) changed around completely for each frame to give a shimmering effect, mushrooms growing in time lapse (printed forwards and in reverse), bright yellow slime mold moving (it moves from place to place instead of just growing), schools of porcelain fish jumping out of real water, stinkhorns coming out of their sacks in time lapse, ball lightning (animated in 3-D using sticks painted white and reprinted to get rid of the wooden detail and leave only white lines), backgrounds of moldy cake icing." --D.K.

Saturday, February 21, 10:00 pm & Sunday, March 8, 7:00 pm

Program #5: SAN FRANCISCO GROUP

FACE DIARY (1981) by Dirk Kortz
CHANNELS (1976) by Carolyn Savage-Lee
VANISHING ENDS (1978) by Tim Kennedy
IN TRANSIT (1980) by Forrest Bell
SODIUM VAPORS (1978) by Barbara Lattanzi
RINGS (1980) by Barbara Lattanzi
NORTH BEACH by Henry Hills
NORTH BEACH 2 (1979) by Henry Hills

(Distribution: FACE DIARY, Canyon Cinema Coop; CHANNELS, Canyon Cinema Coop; VANISHING ENDS, Film Makers Coop; IN TRANSIT, Canyon Cinema Coop; SODIUM VAPORS & RINGS, Barbara Lattanzi, 436 Ashland Avenue, Buffalo, N.Y. 14222; NORTH BEACH, Film Makers Coop; NORTH BEACH 2, Henry Hills, 173 Ludlow, #11, New York, N.Y. 10002).

FACE DIARY by Dirk Kortz:

"Every day I take a picture of my face. I have been doing this for 6 years (starting when I was 30), and I intend to continue doing it for the rest of my life.

"The pictures are taken with a 35mm camera and at the end of each year I transfer the 35mm negatives to 16mm negative motion picture film (getting a positive). The first year I used 12 frames per picture. The second year I used 10 frames per picture and the third year I used 8 frames per picture which works out to 3 days per second of film. After the third year I changed from black and white to color; but maintained the 8 frames per picture format and will probably continue with that format in the future.

"The pictures are taken in the same place every day (except, of course, when I'm travelling) and, for the most part, with no expression as I am interested in the minute changes that take place from day to day as well as the ones over a long period.

"Each year results in about 2 1/2 minutes of film and - depending on how long I live - the 'finished' film will be a feature-length documentary of my face's journey to oblivion." --D.K.

"Everyone over the age of 30 is responsible for his own face."
--Albert Camus

CHANNELS by Carolyn Savage-Lee

"An explanation of channel-changing on a radio with visual signals interfering with other visual signals, creating a system of interference patterns that re-assemble the inner impulse of vision. . . The strategy for shooting was essentially arbitrary but the editing was controlled so the imagery progressed from white squares in black space to white lines in black space to black space." --C.S.-L.

VANISHING ENDS by Tim Kennedy "In Memory of Rosalind Brown"

"This apple is a little universe in itself, the seed of which, being hotter than the other part, gives out the conserving heat of its glow; & this germ, in my opinion, is a little sun of this little world, that warms and feeds the vegetative salt of this little mass."
--Cyrano

IN TRANSIT by Forrest Bell: (A CYCLE OF FILMS, including GENIUS LOCI)

"A curiously wrought work, but not in the sense 'strange' for to me it speaks directly from the essential chemistry of cinema. Wrought, because it took two years to forge and hammer together the first part, and two days to do one of the later parts. In these films, Forrest has learned cinema for himself from the inside out, and not from the view of the avant-garde scene. Bell, a poet before coming to film, has made authentic art in "CYCLE", based on the marriage of visual symbols to kinetic forces possible only to cinema. An explosion of forces, and a winning of the struggle to confine chaos." --Larry Jordan

"Here is the nature and language of film: breathing space a-round the whirlwind." --Warren Sonbert

SODIUM VAPORS by Barbara Lattanzi:

"The strength of Barbara Lattanzi's films comes from the direct-ness of control which she exercises over the filmstrip. . .In SODIUM VAPORS, Lattanzi maps a nebulous space of action through pinpoint light emanations. Where her scratch films attempt to illuminate the ritualistic roots of language as a visual phenomenon, her work with night imagery is suggestive of the primitive roots of film within a visionary poetics." --Bruce Jenkins, Media Study/Buffalo

RINGS (work-in-progress) by Barbara Lattanzi:

"Her series in progress, RINGS, consists of very short films (each ten seconds in length or less) which interpolate photographic images (some taken from her earlier films) with chemically stained/ painted raw stock." --Bruce Jenkins

NORTH BEACH 1 & 2 by Henry Hills:

"A million splices. No End." --Joe Williams, Filmtronics

"It is interesting to note that this tendency toward design, so prominent in '70's filmmakers like Hills, currently has connotations of hard-mindedness, rigorousness and even asceticism, whereas in other times such a preoccupation with pattern would more often than not be associated with mere decoration, hedonism, frivolousness and irrationalism." --Noel Carroll, SOHO WEEKLY NEWS

"Sitting one afternoon mid-summer 1977 in the window of Cafe Roma drinking cappucino I was struck by an image. At that time it was important to me to compose with a minimal number of images; I pursued clarity then as I seek multiplicity now. At the end of the opposing alley (between Molinari's & Rossi Market), a lamp on a telephone pole in front of a small building in front of a higher one, the white gravel roof of the smaller appearing even to the naked eye flattened to 2-D so that the dark behind became the above & the dark in front the below & itself a line (film itself a line), reminded me of the waterlillies at Porter Springs dividing the shore from its reflection to illustrate the Hermetic Trismegisthan maxim central to esoteric studies that the Above is Equal to the Below, the lamp here adding another dimension to such a schema: Abby Child the light of my life, or: a christological numen mediating between the Above & the Below. I gathered this image in every available reversal filmstock over a year in as wide a variety of conditions of light as my life allowed wondering if perhaps once I might capture it as it looked to my eye alone or even through the viewfinder, but of course not. Film is entirely artificial. In NORTH BEACH this image became my center, a move away from single-frame addiction toward more various intuitively chosen rhythmical units, ever troubled by their ultimate arbitrariness; my Above -- the stairs behind 1735B Stockton, the 'illegal' where I lived & worked, cold & geometric, an homage to Hans Richter; Below -- the Hills (Russian & Telegraph) as Nestle's Crunch; a Columbus Day parade as Serpent weaving through my footage, the temptation of Hollywood: the unambiguous use of an image for its surface qualities, an homage to Warren Sonbert. NORTH BEACH ends with Lilliana at Mario's (the Bohemian Cigar Store)where Canyon shows generally ended.

"NORTH BEACH took 2 years; NORTH BEACH 2 was cut in 2 weeks using what was left of my workprint & the first answer print of the former, this time intercutting the 4 images in a rapid seemingly chaotic manner following a metrically composed score every frame scored thus leaving everything to chance where we turn when we seek new areas of necessity, to illustrate the psychic state induced by locking oneself up in a Lower East Side tenement to conform & A/B-roll such a thing as NORTH BEACH is: a 'writerly' rather than 'painterly' guru approach, a transition towards sync."

--H.H.

Thursday, February 26, 8:00p.m.

Program #6:

VISIONS OF A CITY (1957/1978) by Larry Jordan
SLICED LIGHT (silent version) by Joel Singer
GLYPHS 3 (1980) by Joel Singer
POET IN ORBIT (1979) by Joel Singer
THE WATER CIRCLE (1976) by James Broughton
SONG OF THE GODBODY (1978) by James Broughton & Joel Singer
HERMES' BIRD (1979) by James Broughton
THE GARDENER OF EDEN (1980) by James Broughton & Joel Singer

(Distribution: VISIONS OF A CITY, Canyon Cinema Coop; SLICED LIGHT, GLYPHS, POET IN ORBIT, Joel Singer, P.O. Box 183, Mill Valley, CA. 94941; WATER CIRCLE, GODBODY, HERMES'BIRD, GARDENER OF EDEN, Canyon Cinema Coop).

VISIONS OF A CITY by Larry Jordan:

"shot, 1957, re-edited, 1978, tint; Cast: Michael McClure

"I resurrected this film from neglected oblivion because, on viewing it in 1978, I found that it was one of those rare films that I have always deplored the scarcity of: documents of how it really looked in a certain place in a certain year. I also liked the mirror imagery and the subtle increase in the tempo of the film to its conclusion. All images were taken from the various reflective surfaces of the city, and the original intention -- the trapping of a man on this impersonal surface -- seems both relevant and at the same time unimportant to me, in perspective. I am also pleased that there exists this filmic portrait of the poet McClure as he really looked in 1957, in San Francisco." --L.J.

BROUGHTON/SINGER:

"Turning 67 might bring hysteria or hibernation for some, but for James Broughton -- San Francisco's poet/filmmaker/wiz/imp--. . . ((it's)) the sweetest. . .Wasn't it James who said, in a remarkable GAY SUNSHINE interview this year, that 'I'm for sexualizing everything'?. . .In GARDENER, he told me, he achieves 'a very orgasmic view of nature. It's the only time I've tried to turn nature into an erotic dance,' where landscapes of orchids, cinnamon trees, and tropical fruits are seen as 'throbbing with sex and joy'.

"The concept was James', but the camerawork, he said with pride, is all Joel's. The two men spent four months in Sri Lanka (formerly Ceylon), living on a baronial plantation near the Indian Ocean 'full of growing things and lovely boys. For us it was paradise.' Their host, 'a marvelous man' named Bevis, is the lord of the land and it is his practice to acquire young boys 'and mold them into suitable subjects.'

"The film is also a portrait of him,' James said. Cross-generational love, after all, is no stranger to Broughton. For the

past five years, he has been partnered with Joel, a 32-year-old, Montreal-born moonchild with enormous brown eyes and an air of upright serenity.

"'Isn't it extraordinary,' James told GAY SUNSHINE, 'that the truest love of my life should come to me in my sixties?' When they first made love, James said, 'All the trumpets in heaven started tooting. The sounds of wings was deafening.' The men have consecrated their love at three weddings, the most recent in July 1978 on the Sausalito ferryboat where Alan Watts used to live and James dropped his first acid. The men have even seen a famous psychic who told them they'd been 'soul mates for centuries, that we had experienced various loves together the past 2000 years (as) father and daughter, husband and wife, fellow nuns. . .'

"In their Sausalito 'ceremony', Joel named James his 'beloved bearded white haried wizard. . .my child newborn.' Anyone who's spent time with Broughton knows this well: that the kernel of his art, his self, is a child-like giddiness--an awestruck delight with being alive. At a recent dinner party, it was James--fully twice the age of all others present--who giggled incessantly and hopped from lap to lap. 'I'm the Cute Big Daddy,' he told me. . .

"At age 32, just after the war, his creative life awoke with 'a larky dada film' called THE POTTED PSALM. He formed a close collaboration with filmmaker Kermit Sheets, and lived for a time with a young radio personality named Pauline Kael--he eventually fathered Kael's daughter, Gina. . .James also fell in love with filmmaker Stan Brakhage, studied Oriental philosphy and Jungian analysis, and married his ex-wife Suzanna in the early 60's. They have two teenage children. . .

"Today, James lives in a trailer in Novato, ecstatically happy with Joel, leading a life of stubborn cheerfulness and pursuing "the bliss of sweet adhesive comrades.' So what's next for Jamie? 'I applied to the American Film Institute,' he told me, 'to do a film on human holes. They turned me down.' Human orifices, he said,'are direct gates to the soul. I started shooting assholes in Pittsburgh....

"Even apart from his work, though, what James is truly about is 'ecstasy for everyone'." --Edward Guthmann, SAN FRANCISCO SENTINEL, October 31, 1980

SLICED LIGHT by Joel Singer:

"Less than 100' originally shot (in Buena Vista Park, a prominent gay pick-up locale in the Haight) with a Beaulieu on tripod set at 2fps, Singer zooming in & out & changing focal lengths as fast as he could, highly overexposed; then printed a number of times & intercut upside-down to illustrate the schizophrenic state he was suffering after he & James had consummated their love but before James had made the decision to leave his wife. A soundtrack was added several years later to make the film easier on the audience. This is the original silent version." --H.H.

GLYPHS 3 by Joel Singer

(third in ongoing diary series; no description available)

POET IN ORBIT by Joel Singer:

"Portrait of Broughton shot after the manner of Singer's earlier work PERISPHERE. The earlier work was composed frame by frame, partially scored & partially improvised, rotating the camera on the tripod along a horizontal axis; here Broughton spent a patient afternoon spinning in a rotatting chair to a fixed camera." --H.H.

THE WATER CIRCLE by James Broughton:

"An homage to Lao-Tzu, this is a rollicking joyful poem that celebrates the movement of the waterways of the world, set to music by Corelli and sung by the poet. The image is a continuous flow of light on water." --J.B.

SONG OF THE GODBODY by James Broughton & Joel Singer:

"SONG OF THE GODBODY constitutes another version of Broughton's homage to Walt Whitman. As the poet chants seventy-six verses of a paratactic poem celebrating the body, the camera lovingly explores his body in detail. In the course of its movement the camera startlingly encounters semen on the flesh." --P. Adams Sitney, VISIONARY FILM (Oxford Paperback version)

HERMES' BIRD by James Broughton:

"HERMES' BIRD is a celebration and an apotheosis of the masculine miracle; the transformative powers of the phallus, revealed as a phenomenon of glowing beauty and wonder." --J.B.

THE GARDENER OF EDEN by James Broughton & Joel Singer:

(shot in Sri Lanka; no description available)

Friday, February 27, 7:00p.m.

Program #7: SAN FRANCISCO GROUP

FOG (1979) by Mark & Jacquelyn McGowan
FEARFUL SYMMETRY (1981) by Michael Wallin
SKETCHES 1-5(1978) by Michael Rudnick
BLADDERWORT DOCUMENT (1978) by Janis Lipzin
MATERNAL FILLIGREE (1980) by Sandy Davis
AT EASE IN THE BOBOSPHERE (1976) by Ed Jones
TABLEAU VIVANT (1976) by Jim Flam
DANCE FILM (1978) by Margaret White
FREEDOM SKYWAY (1980) by Dominic Angereme
24 FRAMES (1978) by Al Wong

(Distribution: SKETCHES 1-5, Michael Rudnick, 1051 Broadway, San Francisco, CA. 94133; MATERNAL FILLIGREE, Sandy Davis, 1503 Hyde, San Francisco, CA; all others, Canyon Cinema Coop).

FOG by Mark & Jacqualyn McGowan:

"'Hanging so close to the ground you can walk right through it...' A light fog description with two voice overlay. The camera is stationary, a static X remains 7 mins. light on the screen. As the film travels fog flares from frame edge, bird on diagonal line allows physical scale and fog bends metal through the eye piece." --M.McG.

FEARFUL SYMMETRY by Michael Wallin:

"Uses precisely (mathematically) determined single-framing, to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field...Images; deadend RR tracks, Bethlehem smokestack, Canyon Office, back porch clouds & sky, ice plant fields, PG&E plant at Moss Landing...a certain uneasiness generated by necessity for visual re-orientation..." --M.W.

"The natural man is, speaking in terms of conscious vision, an imaginative seed. Just as the seed is a dry sealed packet of solid 'matter', so the natural mind is a tight, skullbound shell of abstract ideas. And just as the seed is surrounded by a dark world which we see as an underworld, so the physical universe, which surrounds the natural man on all sides, and is dark in the sense that he cannot see its extent, is the underworld of the mind, the den of Urthona." --Northrop Frye

SKETCHES 1-5 by Michael Rudnick:

"MICROSERIES consists of five short films, each shot on a 100' roll of different color stock. For the most part these were edited in the camera. I look on this series of films as one would a stamp collection. I gathered images from my backyard and out my windows, and as time goes by they become more valuable to me." --M.R.

THE BLADDERWORT DOCUMENT by Janis Lipzin:

"...Continues my diaristic gathering of 'light molds' begun several years ago in super-8mm. Here I play with light: pick it up and embrace it, throw it around, pierce it, and wiggle it. Autobiography is a persistent strain in my work as it is for many other women artists. Utricularia, or Bladderworts, are the only insectivorous plants native to North America; I spent six months living at Bladderwort Farms in southwestern Ohio during 1978. With vignette appearances by Joyce Wieland, Carolee Schneemann, Beverly Grant Conrad, Nancy Rexroth, and Tony Dallas." --J.C.L.

MATERNAL FILLIGREE by Sandy Davis:

(no description available)

AT EASE IN THE BOBOSPHERE by Ed Jones:

"Picaresque tale of the wages of desire. Weaves a strong spell. Synched dialogue with Spanish subtitles." --E.J.

TABLEAU VIVANT by Jim Flam:

"A series of contrasts and transformations exploring some ironies inherent in the projection of images. In this case onto a theater screen placed within the context of trees and sky."
--J.F.

"...shifts from one aspect of cinematic space to another induce a feeling of pleasure analgous to that of figure-ground shifts." -- Noel Carroll, SOHO WEEKLY NEWS

DANCE FILM by Margaret White:

"She builds up a rhythm slowly, alternating the gesturing hands with blackness until a face of a woman appears, then the face of a bearded man and some things like shadows which change, and then it really does seem like a dance although no feet are seen dancing."
--Carmen Vigil

FREEDOM SKYWAY by Dominic Angereme:

"July 5, 1980. Summertime, San Francisco's Chinatown. A gang of Chinese firework dealers dispose their unsold goods to the glory of emulsified film. Negative explosions give way to the gateway of reversal images. The film utilizes high speed negative film to enhance grain and image deterioration, and restoration." --D.A.

24 FRAMES by Al Wong:

"This film deals with the relationship of Film, Projecting its self, like the physical space of the film's sprocket holes creates the sound. Image was Filmed and Projected in the same movement of time which is 24 F.P.S." --A.W.

Friday, February 27, 10:00 pm & Friday, March 6, 7:00 pm

PROGRAM #8: SOUND FILMS

ALTERNATIONS OF PERSPECTION (1977) by David Gerstein
SMALL EVENTS (1979) by Toney Merritt
SORTED DETAILS (1979) by Charles Wright
MONGOLOID (1978) by Bruce Conner
THE MONGRELOID (1979) by George Kuchar
JACK (1981) by Henry Hills
CONFIDENTIAL (1979) by Joe Gibbons

(Distribution: ALTERNATIONS, Canyon Cinema; SMALL EVENTS, Toney Merritt, 34 Alta #1, San Francisco, CA 94133; SORTED DETAILS, MONGOLOID, THE MONGRELOID, Canyon Cinema; JACK, not in circulation; CONFIDENTIAL, Joe Gibbons, 1344 McAllister, San Francisco, CA 94115).

ALTERNATIONS OF PERSPECTION by David Gerstein:

"The basic premise of the film is a look at the way in which the eye creates superimpositions out of rapidly alternating images. On this level I am trying to deactivate the phi phenomenon that allows film to appear as continuous. There are also some supplementary visual ideas -- horizontal vs. vertical space, expanding and contracting time through the length of the film strip, and a sort of joke in reversing the standard idea of shooting 8mm film and projecting it as 16mm.

"The optical soundtrack was physically altered to set up a series of impedences corresponding to the images' manipulations. It is ordered in a manner of repetition similar to the picture repetition, but there are no directly synchronous sound/picture relations. The sounds used, as with the pictures, have some consistent similarities (i.e., a rhythmic quality), but are mainly things that I had heard over a two year period that struck me as interesting noises.

"The film also spotlights one problem in using an optical printer. Optical printing was the only way to develop the visual concepts that I was interested in, but left a flatness and mechanical quality that I think distances the viewer. This is a mixed blessing -- it becomes easy to concentrate on the pictorial manipulation, but makes it too easy to only see the optical printing technique, too easy to see the effect and dismiss the effected. For this reason I do not plan on using a printer again until I feel that the images printed will provide a strong balance to the printer's mechanical quality." -- D.G.

SMALL EVENTS by Toney Merritt:

"SMALL EVENTS is just that, events seem from the corner of my eyes, and reconstructed with minimal or manipulated sound tracks."

-- T.M.

SORTED DETAILS by Charles Wright:

"Shared shape, color, and/or movement link these fragments of urban landscape." -- C.W.

MONGOLOID by Bruce Conner:

"A documentary film exploring the way in which a determined young man overcame a basic mental defect and became a useful member of our society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational.

"Music: from MONGOLOID written and performed by DEVO, the de-evolution band from OhighO." -- B.C.

THE MONGRELOID by George Kuchar:

"THE MONGRELOID pretty well depicts the close relationship I had with my dog, Bocko, for over fifteen years. He was a city dog but I wanted to see how he looked in a Sierra Club type setting. That wonderful mutt appreciated a Redwood tree as much as a fire hydrant and he taught me a lot about life." -- G.K.

JACK by Henry Hills:

"I can't believe I've been typing for three days & I'm only on program #8. This is a brief selection from my sync work-in-progress (also starring, so far, Bruce Andrews, Charles Bernstein, Abby Child, Joe Gibbons, George Kuchar, Aline Mayer, Jemeel Moondoc, Jackson MacLow, Carolee Schneemann, James Sherry, Ron Silliman, Sally Silvers, Diane Ward, Hannah Weiner, & John Zorn). Sound recording this section: Mark McGowan. A portrait of North Beach Communist cafe poet & gentle comrade Jack Hirschman, editor of the ARTAUD ANTHOLOGY (City Light), translator of Abolafia, Mayakovsky, the 'ferro-concrete' poetry of Vasilii Kamensky, etc. Shot in Washington Square. Cut in the spirit of Russian Futurism:

"'KINO DA! (ah, ke, ke) KINO DA! / The Dead die die dada low king quanto zong / MOVE! (ur, ur) / grey todays it-a clear to the quick ear, quicker z'heels // The Poe (pay, poe, pee, pick-pick), nuf of "D" yet // Call Vertov /// Eisenstein even / and viterulably cheeness of a ram innerwear / (airs; hen) // Time, Time, Money / d-d-d- / junk rock did travel & falls /(spring) / Fall / Spri / ng is the simpliest inflationary dime. // Be in everything Joy, in experimental & (thus) proletarian & wwwea air of airs / at this school of po'try-painting // CUT!

"'To Know / toe / no no no MONTAGE (-nadazha) in any instant (instant of the writing of Stein & the fact(sss) of that (-tle) kind./ Feel it! (the steak) / yes, ache, in trends & whatevers. // Mmm-pah-ah Cops, man, in case (nnn), man / nnn. / (KO) be a mayu po pony; / (KO) be-a (What?) o-long kind.// GO! (be what) OM, prose, Pentecost; / be what this there the (pause) & (serious pause) the neb with a gram of ire illia-it's still justs Ja. // Viparko r-rrrr re ad adidi, yes! / Yes! // sssssssssssssane / mmmm than a mon, it-a pot tree / cot teas Eeucious of a shipity vip. /// Viparko rome schoma schlav keybo z'Krushchev.'" -- H.H.

CONFIDENTIAL by Joe Gibbons:

"Overtly a portrait of the filmmaker confessing his remorse at the scandalous manner in which he gathered material for his near-classic SPYING, here an eery interpersonal relationship is developed between the filmmaker & his camera which culminates in violence. The 'sin' as act of the imagination & its degenerative effect on the personality." -- H.H.

Saturday, February 28, 7:00 pm & Friday, March 6, 10:00 pm

Program #9: LOS ANGELES / SOUTHERN CALIFORNIA GROUP

OUR LADY OF THE ANGELS (excerpt) (1978) by Chris Regan
VIEW (1978) by Tom Leeser
MURRAY & MAX TALK ABOUT MONEY (1979) by Roberta Friedman & Grahame Weinbren
STUDIES IN CHRONOVISION (1975) by Louis Hock
STAR ROLLS (1980) by Rob Danielson

(Distribution: OUR LADY OF THE ANGELS, Chris Regan, 713 1/2 Occidental Blvd., Los Angeles, CA 90026; VIEW, Tom Leeser, 4521 1/2 Russell, Los Angeles, CA 90027; MURRAY & MAX TALK ABOUT MONEY, Grahame Weinbren, PO Box 24, Wall Street Station, New York, N.Y. 10268; STUDIES IN CHRONOVISION, Canyon Cinema Coop; STAR ROLLS, Rob Danielson, UMW Film Dept., Room 55 Mitchell Hall, 3203 N. Downer Ave., Milwaukee, WI 53211).

OUR LADY OF THE ANGELS by Chris Regan:

(no description available)

VIEW by Tom Leeser:

"The film is constructed upon the repetition of three shots of a city view and the visual changes a human figure casts on them." -- T.L.

MURRAY & MAX TALK ABOUT MONEY by Roberta Friedman & Grahame Weinbren

With: Murray Kamelhar, Max Kamelhar, & David Wilson

"MURRAY AND MAX TALK ABOUT MONEY...is concerned with direction, determination, maleness, ambition, meaningless work and meaning. What, as artists, are we doing? How is it similar to, how is it different from what people who are not artists do? The film tries to raise these issues, without, of course, attempting to theorize about their solutions -- our answers to general ethical dilemmas are our own business.

"It turned out that one of the main interests of the piece is in its explicit handling of the concept of the construction of meaning, both in the insertion of meaningfulness into something, and its extraction by a viewer. The idea of labor is emphasized throughout, both as content and as the artists' manipulation of the film material, then, finally, as what is required in watching the film. These three factors are proposed as parallel, so that they can be compared and contrasted.

"It is not the case, however, that the entire film is theoretical and conducted in a metalanguage, speaking always and only about itself. To deny cinematic pleasure is to make a huge error, and we are always interested in constructing forms of pleasure which are not determined by an ideology we would reject. Can there be a pleasure without reprehensible identification, without 'scopophiliac' rivetting, without a form of pornography? Suppose we imagine that the viewer is a composite of multiple, overlapping, inconsistent impulses, rather than a unified, centered self. This is a film that would try to match such a conception, asking that the viewer question both the film and his or her own reactions to it.? -- G.W.

STUDIES IN CHRONOVISION by Louis Hock:

"The chronicle aspect of motion pictures has involved my working curiosity since my early films. The first STUDIES IN CHRONOVISION were begun with no thought of compilation, just taking. After six years I had accumulated several large paper bags of these studies. I was forced not only to see them as a complete film body, but to recognize the potential of temporal-based composition as a personally valid form in my film work...A collection of work from 1970-1975 with signifiers comprises STUDIES IN CHRONOVISION."

- L.H.

"We cannot compare a process with 'the passage of time' -- there is no such thing -- but only with another process (such as the working of a chronometer). Hence we can only describe the lapse of time by relying on some other process." --Ludwig Wittgenstein, TRACTATUS LOGICO-PHILOSOPHICUS

"Space-time does not claim existence on its won, but only as a structural quality of the field." -- Albert Einstein, RELATIVITY

"Kinh (sun-day-time) was not an abstract entity, but a reality enmeshed in the world of myths, a divine being, origin of the cycles which govern all existing things." -- M. Leon-Portilla, TIME AND REALITY IN THE THOUGH OF THE MAYA

"The days are live beings." -- E. Thompson, MAYA CIVILISATION

STAR ROLLS by Rob Danielson:

(from THE HORSE SCIENCE SERIES) (no description available)

Saturday, February 28, 10:00 pm

Program #10: SAN FRANCISCO GROUP

JANE BRAKHAGE (1974) by Barbara Hammer
MISS JESUS FRIES ON THE GRILL (1975) by Dorothy Wiley
WINDOW WIND CHIMES (1974) by Vincent Grenier
SILVERPOINT (1975) by Barbara Linkevitch
CONFESSIONS (1975) by Curt McDowell

(Distribution: All, Canyon Cinema Coop, except SILVERPOINT, Serious Business Company)

JANE BRAKHAGE by Barbara Hammer:

"A documentary on the pioneer woman, her wisdom, philosophy and common sense: Jane Brakhage as herself is the viewpoint rather than Jane Brakhage, wife of the filmmaker Stan Brakhage." -- B.H.

MISS JESUS FRIES ON THE GRILL by Dorothy Wiley:

"MISS JESUS FRIES ON THE GRILL is a mysterious striking evocation of pain & the short-circuiting sensations of living in this predicament of death...Beginning with a newspaper clipping, written in a remarkably detailed manner of a bizarre accident in which a Miss Jesus was killed when a car smashed into the cafe where she was eating. The impact threw her on the grill, heated to 500 degrees. Cut to close-up of baby being bathed in sink, screaming in silence. The music box tinkles, but it is being wound too fast and the melody careens about in an insane manner & loudly. A voice recounts the old parochial school chestnut about St. Laurence, the martyr who was killed by roasting, and his rejoinder to his killer, "Turn me over. I think I'm done on this side."...It is impossible to convey the combination

of counterpointing feelings this film arouses."
--Mike Reynolds, BERKELEY BARB,

March 1975

WINDOW WIND CHIMES PART ONE by Vincent Grenier:
with Grenier, Ann Knutson, & George Kuchar

"I made this film seven years ago: almost long enough perhaps to rescue the debatable distanciation between filmmaker and subject.

"The two, originally being the same, probably makes it strange that I, the filmmaker, did entertain the illusion of distanciation from I, the subject. The grounds for making the film were based on wanting to do something that mattered about something that I knew, my life; and on the realization precisely, of the benefits from a certain distanciation from it. It coincided with a period of crisis and self-reevaluation which permitted me to think of myself in such a way. Along with this I became imbued of something like a missionary drive to reveal among other things the triviality and childishness permeating, I am certain, many couple relationships. This attitude of mine toward embarrassing but necessary truths lended itself to include even the strategies in the making of the film. I came to see these, in second analysis, as revelatory attitudes, important to the subject matter. In other words the film became a way of simultaneously exposing and finding out about myself, thus the confusion. By not using other distancing alternatives, I probably muddled for the spectator the possibility of seeing the self-consciousness of some of the filmmaking as part of the subject matter of the film.

"This film is very much like a turning point for me as it represents many aspects of my activities and interests that I either started or ended with this film. Besides what I already said about its place in my life, it is at the start of a more extensive concern with filmic structures, here with the use of screen directions, off screen space, interrelation of angles and other devices as sources of spatial disorientations or, more appropriately, psychological organizations. It is, also, the last narrative and even sound film that I made. That the blending of visual inputs with narrative prerogatives became frustrating was due in large part to a gradually stronger interest in purely visual organization which in order to be pursued seemed to demand that I abandon the latter. That I stopped dealing with narrative was not so much relevant as it was representative, in my case, of a change of attitude toward working with filmic materials in a less illusionistic or assuming way; which is not say that this attitude precludes dealing with narrativity.

"In spite of some ambivalence, I still like and respect this film for many of its visual inventions but also for a rediscovered vitality in its confused honesty." -- V.G.

SILVERPOINT by Barbara Linkevitch:

"My films are autobiographical in mood and emotion; visuals and some characterizations are reflections, projections, vision and desires of my own psyche. SILVERPOINT is notmore or less autobio-

graphical, only clearer in realization as I gain personal and technical experience, combined with a clearer desire of the moment... and good timing.

"It's about the dissolution of a relationship between two women. There is a tension always surrounding them, a catalyst is needed and comes in the person of a third person. Finally there is a realization that there is nothing, no love, no hate, no goodbye, no satisfaction, only exhaustion.

"Anyway -- I'm making a feature here in L.A. -- I've just done a record also (wrote & performed) due out in March. The album is called STATEMENTS OF THE ANGELS. The film is NIGHT LIMITS -- the producer is Carol Eisenrauch -- she's from an advertising background (had her own company) and has developed several features and a t.v. special. She produced my segment on the record (my segment is called "Hungry Nights")." --B.L.

CONFESSIONS by Curt McDowell

(no description available)

Sunday, March 1, 8:00p.m. (the filmmaker will be present)

Program #11: JOE GIBBONS

PUNCHING FLOWERS (1977,
TIME & MOTION STUDY and other early works (1976-
SPYING (re-edited version) (1978,81)
WELTSCHMERZ (1979)
new work prepared specially for this screening (1981)

(Distribution: all films exist in super-8 original only, therefore the filmmaker generally accompanies the films; contact: Joe Gibbons, 1344 McAlister, San Francisco, CA. 94115)

"One of the reasons I make motion pictures is, I believe, to keep nature from getting too smug (in PUNCHING FLOWERS, for instance, nature gets shown who's boss). There are many images and events missing in the experiential world. As a moving-image monger, I see it as my calling to remedy, in some small way, this situation. In that sense, my work is ecological; it strives to restore the natural balance of things. Before each film I ask myself, "What needs to be materialized? What is not that should be made manifest?" Another reason for mongering in the moving-image lies in the unique moral license it grants: I can bully flowers, spy on people, break things, perform the most reprehensible and reckless deeds -- all in the name of the film-which-must-be-made." --J.G. CINEMANEWS #78-3

"Avant-garde film should be exposed for the elaborate masturbation technique that it is, a metaphor all the more appropriate in view of its prematurely menopausal state (and there are no virgin births in modern art, its patent religiousity notwithstanding). Avant-garde film should be exposed for the tired body of pre-

masticated aesthetic dead (t)issues left over from some moribund, more venerable art-making traditions that it recapitulates. The social significance of avant-garde filmmaking lies precisely in its inconsequentiality, its triviality, its marginality. Enough, it seems, is never enough. Underneath the work-shirt of the visionary artist lies (difficult as it is to imagine) the robes of the hierophant." --J.G., CINEMANEWS #77-6

(see also THE CINEMANEWS #79-5&6, p. 20, "Catholic Filmmaking in America)

Saturday, March 7, 10:00 p.m.

Program #12: EXIT SUNSET BLVD by Bastian Cleve

(Distribution: Bastian Cleve, 960 Dexter, Los Angeles, CA. 90042)

starring Elke Sommer

"EXIT SUNSET BOULEVARD deals with a German citizen arriving in the city to claim an inheritance of a few thousand dollars that also involves property in the desert. The American Way of Life overpowers him, however, and he simply flips out when he reaches an identity crisis. First he pays a visit to Elke Sommer in her vill-cum-swimming-pool, then he flirts with a black woman he meets on rollerskates (who rejects his pawing on an oceanside beach), and finally puts in a long-distance call with quarters from Death Valley while on a rented-car outing to say he can't come home again.

"The irony is that such things happen to hard-working, middle-class Europeans when they finally reach their dream land in the California sun, as Bastian Cleve undoubtedly knows as a German presently living and working in Los Angeles. This gives the film a realistic edge.

"The other aspect is the optical-printing process Cleve uses to blur the edges of the images as though the eye were catching the movements of people in space and slow-motion. The effect is a kind of restless dreamworld that comes after eating too much herring and ice-cream with pickles as dessert. Everything seems so real, and yet its a nightmare.

"A poetic, stylistically innovative feature film, EXIT SUNSET BOULEVARD could do well in Germany and Stateside in Underground cinemas, studio-theatres, and the like, where form is giving equal billing with content." --VARIETY, March 12, 1980

Friday, March 13, 10:00p.m.

PROGRAM #13: PUNK & PRE-PUNK

FILMWATCHERS (1974) by Herb deGrasse
THIRD REICH & ROLL (1980) by Ralph Records & The Residents
HELLO SKINNY (1980) by Ralph Records & The Residents
LOUDER FASTER SHORTER (1979) by Mindaugis Bagdon
DEAF PUNK (1979) by Dick Gaikowski
TWO FILMS I NEVER MADE (1973) by Herb deGrasse
PORNOGRAFOLLIES (1974) by Curt McDowell
WHO'S WHO IN THE KOOK KAPITAL (1979) by Richard Beveridge

(Distribution: LOUDER FASTER SHORTER, One Way Films, 1035 Guerrero, San Francisco, CA 94110; all others, Canyon Cinema Coop)

FILMWATCHERS by Herbert Jean deGrasse, a.k.a. Dr. Petronius

"...very punk. The filmmaker, deGrasse, talks to the camera for five minutes, vilifying the observer as ten kinds of jackass for watching his tirade. He has a point." --John Wasserman, SAN FRANCISCO CHRONICLE

THIRD REICH & ROLL by Ralph Records:

"See the only filmed performance by the mysterious Residents, featuring Klansmen in newspaper suits and pixillated spaceship-shopping carts, with a medley of the Residents' inimitably demented renditions of 'Land of a Thousand Dances' and 'Wipeout'." --Ralph

HELLO SKINNY by Ralph Records:

"My fellow fans of the modern world's greatest pop combo will greatly appreciate this short promo film, which is an occasionally literal rendering of this slice of imitation life from the BUSTER & GLEN LP (Ralph). The style, while maintaining the same high, uncompromising standards of aggressive wierdness, is radically different from that of the THIRD REICH & ROLL promo film. This short is primarily made up of slow dissolves between collages of black and white photos featuring a suitably anthropomorphic Skinny in nightscapes of some future or parallel world of deserted industrial zones."
--Stupid Artname, DAMAGE #8

LOUDER FASTER SHORTER by Mindaugis Bagdon:

"The Sleepers, Mutants, Dils, The Avengers and UXA perform live at the Fab Mab in San Francisco. A Search & Destroy Production"
--promo

DEAF PUNK by Richard Gaikowski:

"Richard Gaikowski's film, with camera work by Joegh Bullock, is a record of an unlikely liason between new wave rock'n rollers and the deaf, who,for awhile, shared a nightclub in San Francisco's Mission district. The film captures the sign language communication of the deaf people sitting at a bar, next to the antics of a band (The Offs) and a pogo-ing crowd." -- DANCE WEST MAGAZINE, March 1980

"The Offs, veteran San Francisco new wave band, perform two of their best hits, "O" and "623803", in this short dada-documentary of the punk-new wave scene which evolved at the S.F.Deaf Club in 1979. The deafs and punks pogoed to the amplified beat until SFPD forced the club to discontinue booking new wave bands under the noise abatement act." --promo

TWO FILMS I NEVER MADE by Herbert Jean deGrasse:

"Minimal cinema at its funniest." --H.deG.

PORNOGRAFOLLIES by Curt McDowell:

"Ted Davis is everyone's favorite Master of Ceremonies for the following performances: Peckernose Act, The Cooking and the Washing Act, Spin Your Little Clothes Off Act, Tea Break, The Spinning Nuns, Balancing Prick Act, The Dirty Hummers, Spanish Dancer Act, The Whora, Picking A Winner, The Poop Chute Act, Waiting and Worrying Nude Act, The Tapping Tennies, The Disappearing Milk and Sandwich Act, The Flower Magician, Fart Chorus, The Whirlwinds, The Paper Bags on the Heads Act, The Belly Dancer, Cheek to Cheek, Head Job Act, Tweeting Prick Act, Fanny Dancer, Back Words Act, Betsy the Cussing Doll, and... The Singing Twat." --C.McD.

"PORNOGRAFOLLIES is a musical of sorts, a bisexual scatological revue full of bad jokes, good humor, and...slapdash surrealism."
--NEW YORK TIMES

WHO'S WHO IN THE KOOK KAPITAL by Richard Beveridge:

"A swashbuckling newsreel-diary of visual anthropology. Segments include the Bums and Winos Ball, Bruce Conner's punk party at the Deaf Club, Beatitude Poets Reading, Canyon reunion picnic, the Dali Lama in Marin, a nude beach, U.S. frisbee champ, marijuana reform festival, the Hookers Ball, dancer Thea, & the singing dog contest. Part One of a continuing series." ---R.B.

Friday, March 20, 8:00p.m.

Program #14:

SUITE CALIFORNIA: STOPS & PASSES (parts 1&2)
(1979) by Robert Nelson
MOON'S POOL (1974) by Gunvor Nelson

(Distribution: SUITE CALIFORNIA, American Federation of the Arts, 41 E. 65th St., N.Y.C.; MOON'S POOL, Canyon Cinema Coop)

SUITE CALIFORNIA: STOPS & PASSES (parts 1&2) by Robert Nelson

"Robert Nelson's first film in a long time reflects two recent trends in the avant-garde: autobiography and feature length films. Subtitled 'a travelog', SUITE CALIFORNIA rambles, bumbles affectionately, stumbles and speeds across the West Coast, employing all the qualities of the '60s underground, and, as one of its creators, Nelson is entitled to that style. A hand-held camera which stares at tourists in Hollywood, overexposed film ends, a mock border escape in subtitled Spanish, old footage of orange pickers from Edison, and the landmarks of Death Valley punctuate the first half of the film, which is undoubtably obsessed with the illusionistic power of Tinsel Town. The camera watches the city awake from a vantage point under the Hollywood sign in the Hills.

"Second half of film moves to San Francisco, the personal space of family and friends, including a funny history of Golden Gate Bridge, yodeling deer hunters in the wilderness, the family opening gifts at Christmas, and the crumbling values and properties in the Bay Area. Although any attempt at narrative dissolves early in the picture, Nelson keeps a close watch on the human beings in his film, giving it an accessible humanity usually lacking in independent film."

--VARIETY, April 11, 1979

MOON'S POOL by Gunvor Nelson:

"A masterful and lyrical use of the film medium to portray the search for identity and resolution of self. Photographed under water, live bodies are intercut with natural landscapes creating powerful mood changes and images surfaced from the unconscious." --Freude

Saturday, April 4, 8:00p.m.

Program #15:

CONTINUITY IN AGGREGATES FOR SIGHT & DREAMS (1980)
by David Gerstein
ORNAMENTALS (1979) by Abigail Child
COLLISION (1978) by Dan Perz
ECHO (1976) by Dan Perz
SOOTHING THE BRUISE (1980) by Betzy Bromberg

(Distribution: CONTINUITY, Canyon Cinema Coop; ORNAMENTALS, Abigail Child, 173 Ludlow, #15, New York, N.Y. 10002; COLLISION & ECHO, Dan Perz, 15769 S.W. Taylee St., Aloha, Oregon 97007; SOOTHING THE BRUISE, Betzy Bromberg, 24611 A Kansas St., Newhall, CA 91321).

CONTINUITY IN AGGREGATES FOR SIGHT & DREAMS by David Gerstein:

"A multi-storied sage in the fight to derive meaning from image, to separate craft from story and to portray the interchange of combined images." --D.G.

ORNAMENTALS by Abigail Child:

"In recent IDIOLECTS (#7) ("ALL 3 MIXED PLEASE (plus footnotes"), she writes of a curious form of compilation film best exemplifies by Abel Gances's BONAPARTE AND THE REVOLUTION, a 'historical film' which displays throughout the history of its own making: declining quality of footages shot 1925, 32, & 71 ironically intercut as if equivalent in value illuminating declining art of commercial filmmaking plus marginal inclusion of quirky ideas ('little live figure speaks to crowd which is photoengraving of crowd 4X6"') along the way. Like the Gance (seeming homage to it in the cutting of the ferriswheel/sprinkler section), ORNAMENTALS deals with the past in the present by composing from a selection of footage accumulated over a # of years in a # of situations going thru a lot of changes. Here selected on the basis of filmic (lightbox) values: undermine psychodrama; comedy rather: the not-quite-seen (Vincent says you could see it 100 times & still not see it) : THE RHYTHM!!!the rhythm like jazz, comes out of & returns to the BODY (the animal nature of film! illustrated by the organic reticulation patterns of the self-processed segments): the"meanings" of the shots (constantly undermined thru highly intentional overload)--an embellishment, decoration (cut glass in Figione garish display window overlooking Washington Square N.B. cut to pine trees same light pattern): all films are 'different every viewing' but this one more specifically so: colorfully constructed along the lines of color: associative values emerge as if by chance like memory fleeting but there, re-emerging altered: space all film different like every viewing but this one more intentionally so: takes several viewings to even know where it begins: A very elaborate long leader::: Mary Flora's Creek Portsmouth Square Confucious Tower all the pieces where the guillotine tape pulled off the emulsion Suzanne

the many-generations-removed shot of the B&W cylinder sliding like Russian movies factory or cannon loading that she says is a pan between buildings sideways stretched on the optical printer Hampshire the ribbon of tungsten light through window cut to impression tape made on raw stock 7381 the orange & the hole the projector burned Heraclitus but mostly the way the strip looks the stock dancers ("A FILM OF SHOCKS") thrusts another era (for less than a second) Carla Harryman said she saw Jack Kerouac (1 frame) goes crazy goes like crazy why she was attracted to Albert Ayler's music" --Henry Hills, THE CINEMANEWS #79: 2,3, & 4

COLLISION by Dan Perz:

"Perz's clean and direct editing creates a whole experience out of the collision between the strangeness of the outside world and the interior life of the artist. The subtle progression from black and white to color affirms the joy of release from personal crisis. Hermetic without becoming meditative." --C.V.

ECHO by Dan Perz

"What is the relationship between sound and images? ECHO addresses the problem by presenting several sound-image configurations, some of which feature sound that has been electronically processed and remixed. The processing produces confusion in the viewer about what the source material for what he is hearing and seeing could be. Such confusion leads to a fruitful displacement of rational identifications by expanded perceptions." --A.R.

SOOTHING THE BRUISE by Betzy Bromberg:

"Sex roles, consumption and destruction in American." --B.B.

Saturday, April 11, 8:00p.m.

PROGRAM #16:

IMAGES OF ASIAN MUSIC (1974) by Peter Hutton
MAGIC PILLOW 91980) by Lyn Gerry
SOFT FICTION (1977) by Chick Strand

(Distribution: IMAGES OF ASIAN MUSIC, Canyon Cinema Coop; MAGIC PILLOW, Lynn Gerry, 1553 Murray Dr., Los Angeles, CA 90026; SOFT FICTION, Chick Strand, 7005 Grenoble St., Tujunga, CA 91042).

IMAGES OF ASIAN MUSIC by Peter Hutton:

"IMAGES OF ASIAN MUSIC represents footage compiled during 1973-74 when Peter Hutton was living in Thailand and working at sea as a merchant seaman. While the film is silent, the title was intended to evoke a comparison to the movement of classical Asian music."
--Whitney museum program notes

MAGIC PILLOW by Lyn Gerry:

"Some years ago I began to remember the intricate dream and fantasy life I had as a child. It struck me that children keep these things hidden from each other and adults. MAGIC PILLOW is an attempt to make those fantasies available. I used memories from my own childhood and then proceded to take great liberties." --L.G.

SOFT FICTION by Chick Strand:

"SOFT FICTION is a 60-min. black-and-white personal documentary that brilliantly portrays the survival power of female sensuality... The film presents five women relating a powerful personal experience directly to the camera. The range of topics includes an erotic fantasy about a banister, a sexual adventure at a rodeo, incest with a grandfather, a deliberate trade-off of drug addiction for romantic love, and a painful childhood memory of persecution by the Nazis. Although the content of these stories could mark these women as victims, the amazing thing is that they all emerge as survivors -- partly because of the way they perceive, interpret and recreate the experience for the camera. Presumably these stories are true, and yet the style of delivery, the tone of voice, the structure of the narrative all raise questions in our minds about how the material has been reworked, revised or censored for an audience... An erotic film with a female perspective dominating both the narrative discourse and the visual and audio rhythms." --Marsha Kinder, FILM QUARTERLY, Spring, 1980

Sunday, April 19, 8:00p.m.

Program #17: RECENT WORK OF MICHAEL MIDEKE

PINE SPRING AT JONES MOUNTAIN (1980)
PATHS OF FIRE (1975)
THE VEILED FOREST (1977)
GOATS (1977)
SHADOWGAME (1964)
TWIG (1966)
SCRATCHDANCE (1972)
FLIGHT OF SHADOWS (1973)
PHI TEXTURES (1975)
IMPRESSIONS OF MY RIGHT HAND (1976)

(Distribution: all films available only from the filmmaker, Michael Mideke, Box 123, San Simeon, CA 93452; no telephone; "2 1/2 to 3 months advance notice on bookings is desirable as I live in a remote location, sometimes only collecting mail on a monthly basis." --M.M.)

PINE SPRING AT JONES MOUNTAIN:

"PINE SPRING is the first of the DEVIL'S CANYON sketches to be developed into a complete film. It is the product of six months devoted to filming several aspects of a small spring of water that appears on a very steep mountainside about 30 minutes away from my house.

Several perspectives are employed, ranging from views from permanent camera-mounts set across a narrow canyon from the spring to extreme close-up studies of the water and rock surfaces, insects going about their business, the debris that come to rest in such places.

It is an exploration of infinite interlocking detail- no matter how close we bring the camera to its subject we still emerge with a full frame and within that frame there is still more detail, vanishing beyond the limits of that frame's resolution; and all of it interdependent, ranging from the incomprehensibly vast to the inconceivably small." --M.M.

PATHS OF FIRE:

"An abstract kinetic film derived from fireworks images which have been subjected to a variety of contact and optical printing permutations resulting in symmetrical, streaming, frozen and otherwise modified images.

This film offers a very rich visual texture onto which some viewers project an anazing variety of subjective images."--M.M. (made with Neelon Crawford)

THE VEILED FOREST:

"This is a film made with modified camera. The camera shutter was removed and replaced so as to cause a portion of the exposure to be made while the film is in motion, providing a synchronized superimposition of registered and unregistered images. The film consists of a series of slow movements through forest textures, drawing the viewer's attention back and forth between the literal and abstract levels of the images and into the organic unity of the two levels." --M.M.

GOATS:

"This film accompanies a herd of goats during an afternoon browse in the forest, investigating goat forms, goat movement, goat time and herd behavior. It turns into a brief excursion into an alien culture." --M.M.

SHADOWGAME:

"SHADOWGAME is to me very much a game played with shadows. It was my first attempt at integrating camera-generated images with frameless textures,produced by shadowgram print-

ing textures of leaves and plants directly onto the film surface. There is an engaging play between the motion of the frameless material, the stillness of the camera images and a third level of motion within the camera images. It was an instructive film to make and one which I still find rich in the fundamental dynamics of film." --M.M.

TWIG:

"TWIG moves the concepts of SHADOWGAME into a realm of greater abstraction and higher velocity. Some of the image material is derived from contact printing and some was photographed from drawings and photographs inspired by SHADOWGAME. This film was made on a very low budget. The original film was processed by hand in short lengths. It was initially printed by sandwiching picture and raw stock in a synchronizer mounted on a light source. Print was also processed by hand in short sections and then incorporated into the "original"." --M.M.

SCRATCHDANCE:

"In making SCRATCHDANCE I produced a number of short lengths of film rather sparsely filled with broad calligraphic scratches cut into dampened emulsion with dental tools. The short lengths of film were then printed as loops, with several loops being printed onto a single section of print stock, with programmed fader sequences and the phasing effect arising from different loop lengths producing fresh image combinations. From the resulting material further prints were made, both positive and negative and some exposed to provide grey scale images.

"In editing I took these many permutations of a few basic elements and arranged them as if they were meaningful symbolic units." --M.M.

FLIGHT OF SHADOWS:

"I am preoccupied with shadows. The physical, material film is a machine for casting shadows. The experiencing of film is a mental journey among shadows. Shadows are cast, shadows are projections, they are patterns of interference arising from the conjunction of light and matter.

"Light of the sun is obscured by branches and leaves of trees, casting shadows on the variegated surface of the ground. Shadow shapes make soft images of branches and trees, sharpness of the image varying according to the distance between the screen formed by the ground and the subject - the trees. Spaces between leaves become pinhole lenses, covering the ground with circles of confusion.

"FLIGHT OF SHADOWS develops the lines of thought begun with SHADOWGAME. It is fast-moving but relaxed; more closely attuned to its substance than the earlier films. There is a balance between kinetic, eye-freezing imagery and prolong-

ed static images. Each kind of image material gives rise to a particular subjective state and the proper arrangement of these elements may result in a very comfortable state of relaxed attention." --M.M.

PHI TEXTURES:

"The title refers to the Phi Phenomenon, descriptive of the process by which the appearance of movement is generated by a succession of similar pictures.

"The film is an exploration of the granular emulsion background which is the underlying texture of the film medium. This fine but discernable texture, changing its particular arrangement from frame to frame but remaining constant in its general appearance, is a physical and temporal texture underlying all film experience. I suspect it plays a role in the mystery which weaves eye and mind into the experiencing of film.

"In PHI TEXTURES I have generated a variety of granular and reticulated textures,some coarse, some fine; all coarser than emulsion grain as it appears on the screen. As the granular scale is enlarged some of the elements appear to move in short curved paths. They appear, move in a brief arc and vanish. This is a randomly produced case of phi phenomenon arising from the juxtaposition of granules, frame to frame. A simple illusory space results. The edited arrangement of the film is such that a theme of scale changes is woven through a variety of textural movements." --M.M.

IMPRESSIONS OF MY RIGHT HAND:

"This film is an examination of a small selection of organic textures, exploring the superficial geography of a few square inches of body surface.

"Image content is entirely derived from details of hand and finger prints made in the water-soluble dye backing of a 16-mm microfilm stock. The initial direct impressions were subsequently re-photographed with an optical printer to produce a variety of effects such as "freeze" frames, patterned stop motion sequences and carefully constructed single frame image sequences.

"My effort with this film has been to encompass the textural subject by approaching it from the multiple viewpoints accessible via the motion picture medium. The film represents a refinement of the vocabulary developed in the earlier films of this series. (Shadowgame, Twig, Flight of Shadows). I find it one of my most satisfactory efforts." --M.M

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RECENT DIRECTIONS IN AMERICAN INDEPENDENT CINEMA

a program of films by West Coast filmartists:

DUB FILM by Doug Wendt (color, sound, 4 mins., 1980)

" Four minutes of visual and aural percussion, with the out-of-left-field comic coda of a spaceship that flies in a window and shaves a patch of hair off a man's face. The percussive style is achieved by reggae 'dub' music on the soundtrack, used for its alternating silences and sounds and a visual strobe-ing of colors and letters on the screen, the result of using color-check test strips of cheap film stock that Wendt found pictorially arresting in and of themselves." -- Robert DiMatteo, Critic, S.F. Bay Guardian
Music: Augustus Pablo; prizewinner: Ann Arbor Film Festival 1980.

HISTORICAL FILM STUDY: BRINGING THE BLUES TO JAZZ by Jeffrey Skoller
(black & white, op. sound, 6 minutes, 1981) The series "Historical Film Study" attempts to problematize certain conventions, uses, and ways of looking at and thinking about film. Historically these conventions for the most part have been looked upon as inherent to film, when in fact they may not be. In its own poetic way, this film explores how the meaning of music is changed when used with image, and visa versa. When different forms are combined, they create new meaning. --J. Skoller

MATERNAL FILIGREE by Sandra Davis (color, silent, 20 mins., 1981)

My intent in making a film is to render meaning in experience, through a form which gives equal value to inner experience of idea, emotion, memory, image, and concept; and to outer experience, to exterior image and phenomena; by tracing the interplay between these planes. One must form meaning of the layers of concrete, tactile, symbolic, and abstract images and their inter-relation in order to view the film as a cohesive and understandable whole. MATERNAL FILIGREE explores patterns of development in the psychic partners of the repeating cycle of sexuality-birth-death. In image it is more archaic, the memory layer more collective than personal, and in form it is more fluid; the interplay is more of dance than of conflict. -- S. Davis.

THREE SHORT FILMS by Michael Rudnick (color, sound, 9 mins., 1977-80)

PUP Y PUP "An eyebrow symphony"
AN OLD COAT FLAPPING " The Invisible Man stars in India's version of Top Hat".
YOU ARE CHRISTINE DIETRICH " Meditation in a bath-tub."

FEARFUL SYMMETRY by Michael Wallin (color,silent,15 mins., 1981)
"W allin imputes the foundation of an imagistic world through discontinuous static displacement pans, flash framing the blindness persistent in vision emptying out the subject -as--limit into the subjectlessness of seeing. Yet ther remains the sense that Wallin's experience is retroactive and hence bound up in technique. This approach is simultaneously the wall and the way through the wall; both the eye and the needle-. filmmaker Robert Fulton, SFAI Festival Judge

VALLEY FEVER by Stephanie Beroes (color, sound, 20 minutes, 1979)

Inspired by Merleau-Ponty's statement, "there is a perpetual uneasiness in the state of being conscious", this film has to do with questions of perception, the way we see things. In an experimental, non-narrative context, the film presents a man and a woman who carry on a disjunctive conversation, superficially about the effects of illness on perception, actually about their mutual inability to perceive the world from anyway other than a personal viewpoint. They each set up a projector and show each other footage of their respective hallucinations under the influence of fever -- images of the desert,palms,swimming pools, and the American suburban landscape. The hallucination sequences make a lyrical counter-point to the formal, structured lip-sync sequences. -- S. Beroes

"...a graceful craft evident in everything from the hand-held camerawork tothe jump cuts and other kinds of transitions-" --Jonathan Rosenbaum, THE SOHO NEWS

RECENT DIRECTIONS IN AMERICAN INDEPENDENT CINEMA

a program of films by West Coast filmartists:

FOG : Hanging so close to the ground you can walk right through it.
by Mark McGowan and Jacquelyn McGowan (color, sound, 7 mins. 1980)

A light fog description with two voice overlay. The camera is stationary, a static "X" remains 7 minutes light on the screen. As the film travels, fog flares from frame edge, bird on diagonal line allows physical scale and fog bends metal through eye piece. -- M.McG.and J. McG.

FEARFUL SYMMETRY by Michael Wallin (color, silent, 15 mins., 1981)

"At moments the feelings, the frames, and the light perfectly coincide to leap beyond the thematic material into a world of pure sensibility leaving the materials far below. I step into a rarified time stopping dream, at the root of poetic resource,the film becomes the shadow of the filmmaker's evolution." --filmmaker Robert Fulton, San Francisco Art Institute Film Festival Judge, 1981.

DUB FILM by Doug Wendt (color, sound, 4 mins., 1980)

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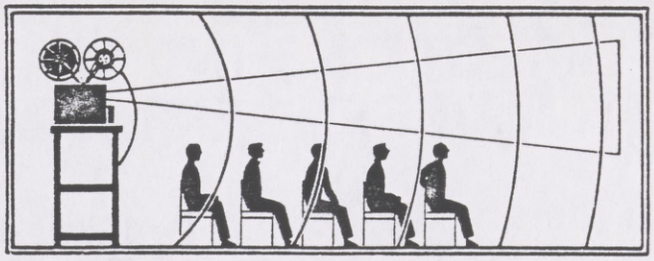
YOU ARE CHRISTINE DIETRICH "Meditation in a bathtub".

ONDEO by Michael Rudnick (color, sound, 6 mins., 1980)
" The title, translated from Spanish, means 'waving, rippling, swaying, flickering'".

HISTORICAL FILM STUDY: BRINGING THE BLUES TO JAZZ by Jeffrey Skoller
(black&white, op. sound, 5 mins. , 1981) *The series "Historical Film Study" attempts to problamatize certain conventions, uses, and ways of looking at and thinking about film that historically have seemed always to have been "there", but never really questioned. This film explores how the use of music and image together effect the meaning of each as separate forms, and also create new meanings when read as a combined unit. -- J. Skoller.*

PASADENA FILMFORUM



PROGRAM NOTES

March 30, 1981

IN PERSON: MICHAEL RUDNICK

Michael Rudnick, a native of Los Angeles, has been making films in San Francisco for the past ten years. His films have been shown internationally and have won numerous awards. Tonight's program includes films completed between 1976 and the present, a number of which are being shown for the first time in Southern California.

PROGRAM

DR. HAWAII (1976, 40 minutes) Made with Rock Ross.

"*Dr. Hawaii*, by Michael Rudnick and Rock Ross, has a television addict who visualizes himself in more than sixty different roles, ranging from old Hollywood movies to commercials, and it is both hilarious and somehow nostalgically faithful to the spirit of old movie plots." — Edgar Daniels, *American Film*, July 1978

"The period following the assault on Pearl Harbor found many American lives drastically disordered. Despite the danger, Army Air Corps Medic, Master Sergeant Howard Webb, continued to administer to the hygienic needs of the islanders. Affectionately dubbed "the doctor from Oahu" or "Dr. Hawaii," he served for more than twenty years. For this faithful service he was awarded the Silver Cross and the real object of his desires, NiNi, the child-princess who became his bride. The happy Webbs later moved to Howard's mother's apartment in Duluth, where Howard began 'seeing' himself on television. The following has been carefully recreated and the story you are about to see is true. Only the names, places and events have been changed to protect the innocent." — Michael Rudnick

INNERMISSION (1980, 2 minutes) Made with Rock Ross.

The graceful Prima Bagel is captivating in this Bagel Ballet production of *Swan Lake*.

INTERMISSION

CLEO (1977, 4½ minutes)

A portrait of Rudnick's 16-year-old family dog.

MOLD FX (1980, 2 minutes)

A movie that made itself. Processed film was exposed to moisture for over ten years. The results are remarkable.

→ *PUP Y PUP* (1977, 3 minutes)

"An eyebrow symphony."

→ *AN OLD COAT FLAPPING* (1977, 3 minutes)

The Invisible Man stars in India's version of *Top Hat*.

→ *ONDEO* (1980, 6 minutes)

The title, translated from Spanish, means "waving, rippling, swaying, flickering."

June 5 London Filmmakers Co6op Cinema Total payment : $95.00

films shown : Wendt 4 mins.
Davis 20 mins.
Skoller 6 mins.
Wallin 15 mins.
Residents 15mins.

expenses: program notes: $3.0-
telephone: $1.00
subway: $3.00

June 15 ARSENAL KINO West Berlin, Germany Total payment $ 170.00

expenses:
telephone: $1.00

Beroes 40 mins.
Wendt 4 mins.
Residents 15 mins.
Wallin 15 minutes
Davis 20 minutes
Skoller 6 mins.

June 16 HOCHSCHULE DER BILDENE KUNST Hamburg, Germany Total payment $85.00

expenses:

films shown: Wendt 4 mins.
Residents 15 mins.
Wallin 15 mins
Davis 20 mins
Skoller 6 mins
Beroes 40 mins

telephone : $1.00
buses in city: $3.00

Total INTAKE $ 95.00
170.00
85.00

$ 350.00

additional expenses: postage to set up shows: $10.00
telephone calls to set up shows $10.00
return mailing of films: $8.00
bus fares and subway fares: $10.00
xeroxing of original program notes : $4.00

payments to filmmakers: Wendt - $30
Davis - $50
Wallin - $ 45
Residents - $45
Skoller - $30

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Heiner Ross Kommunales Kino Hamburg West Germany

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— The Residents' THIRD REICH AND ROLL. "Far beyond far out . . . from another dimension" — *Oakland Tribune.* The first filmed performance by the mysterious Residenents, featuring Klansmen in newspaper suits and pixillated spaceship-shopping carts with a medley of the Residents' demented renditions of "Land of a Thousand Dances" and "Wipeout". **Color. 5 minutes.**

— Graeme Whifler's HELLO SKINNY. The Residents perform the title song on the soundtrack while anthropomorphic Skinny explores the nightscape of some future or parallel world of deserted industrial zones in collages of black and white photos and color live action shots. ". . . a film that I want to see 10 or 20 times and you will too if you love the Residents." — *Damage Magazine.* **Color. 3½ minutes.**

— Graeme Whifler's THE RESIDENTS' ONE MINUTE MOVIES. Whifler interputs four cuts from The Residents' Commercial Album, four one minute movies featuring The Residents (they're the giant eyeballs). Funny and heart tugging imagery to illustrate the avant-garde musical abstractions of San Francisco's most mysterious group. **Color. 5 minutes.**

All Films Start 8 pm

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arsenal

Juni
1981 (2)

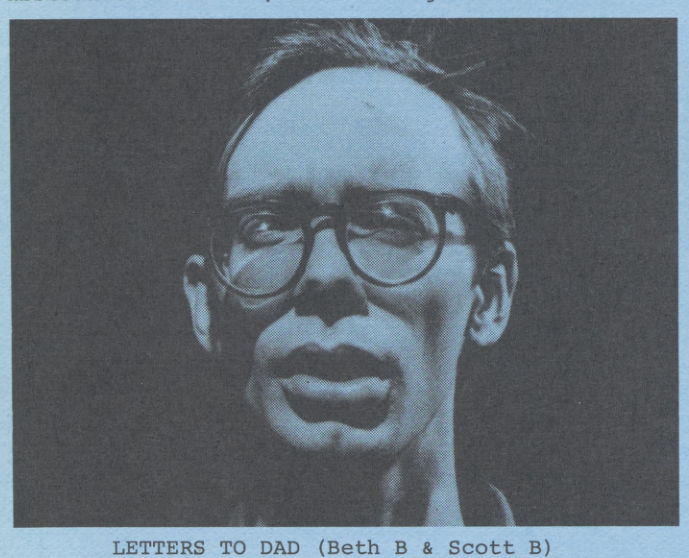
Manoel de Oliveira • arsenal² • Retrospektive Deutscher Filmpreis 1971-1975

THINGS TO COME (William Cameron Menzies)

THE IRON HORSE (John Ford)

arsenal²

Beth B und Scott B, zwei der wichtigsten amerikanischen Super 8-Filmemacher, zeigen am 1. und 2. Juni ihre Filme. Inhaltlich kreisen ihre Filme um Terrorismus, Folter, Massensuggestion, Kidnapping, um Gewalt in der kapitalistischen Gesellschaft. Es besteht eine enge Verbindung zur New Yorker Art-Punk-Szene und zu No Wave-Bands, deren Mitglieder teilweise als Schauspieler in den Filmen mitwirken. In dem Versuch, die technischen Möglichkeiten der Super 8-Tonkamera voll auszuschöpfen, stehen die B's in einem Gegensatz zu den bewußt rohen, unperfekten Filmen anderer New Yorker Super 8-Filmemacher.
ICE von Robert Kramer scheint heute so etwas wie ein Vorläufer der B-Filme zu sein: Kramer entwirft eine Zukunftsvision von bürgerkriegsähnlichen Kämpfen in den USA. Aufgenommen im Stil einer Reportage, mit Handkamera und Direktton, wird der Kampf "dokumentiert", den eine militante Untergrundorganisation gegen das kapitalistische System aufgenommen hat.
Am 15.6. zeigt die Filmemacherin Stephanie Beroes aus San Francisco neue Filme von der amerikanischen Westküste. Verschiedene Richtungen sind vertreten, von experimentellen und halbnarrativen Arbeiten bis zu Filmen über die bekannten New Wave-Bands "Residents" und "Tuxedo Monn". Aus Anlaß der Internationalen Kunsttage Berlin zeigen wir neue Filme von Malern und Bildhauern. Die vielfältigen Möglichkeiten, die die Filmkamera für den bildenden Künstler bietet, von der reinen Dokumentation bis hin zu abstrakten Arbeiten, sollen vorgestellt werden.



LETTERS TO DAD (Beth B & Scott B)

Manoel de Oliveira

"Über Jahre nur dem Namen nach bekannt und deswegen ein Geheimtip war Manoel de Oliveira, der bedeutendste portugiesische Filmregisseur...1981 zeigte das Internationale Forum des jungen Films alle Filme Oliveiras. Oliveira ist einundsiebzig Jahre alt, sieht aus wie ein Mittfünfziger und arbeitet an einem neuen Film, der in Venedig uraufgeführt werden soll. Mittelpunkt oder Ausgangspunkt aller Oliveira-Filme ist das gestalterische Ich, ist Oliveira selbst. Jeder Oliveira-Film ist ein Essay, ein offener Brief, ganz gleich, ob es sich um fiction oder non-fiction handelt(...)

In O ACTO DA PRIMAVERA vollzieht Oliveira ein primitives Passionsspiel nach, Schwerpunkte auf die Einsamkeit des Heilandes , die Feigheit und Falschheit der Würdenträger, die Wankelmütigkeit des Volkes legend...

Volle, großzügige Arbeitsmöglichkeiten bekommt Oliveira erst in den siebziger Jahren. Oliveira entwirft nun riesiege Porträts des portugiesischen Bürgertums, wobei er sich eines bürgerlichen Ausdrucksmittels, des Melodrams, bedient. In O PASSADO E O PRESENTE (1971), BENILDE OU A VIRGEM MAE (1974), auch in AMOR DER PERDICAO (1978) sind die Menschen in das Gefängnis ihrer Konventionen, ihres Dünkels, ihres Aberglaubens eingesperrt. Zwar wird immer geredet, nachgedacht, kombiniert, doch nur im Rahmen der einmal von der Klasse vorgegebenen Regeln. So müssen die Handlungen zuweilen ins Komische umkippen. Der, der sagt, es könnte anders sein, steht außerhalb des Gefüges: Manoel de Oliveira."
(Ulrich Kurowski, Film & Ton-Magazin, 5/81)

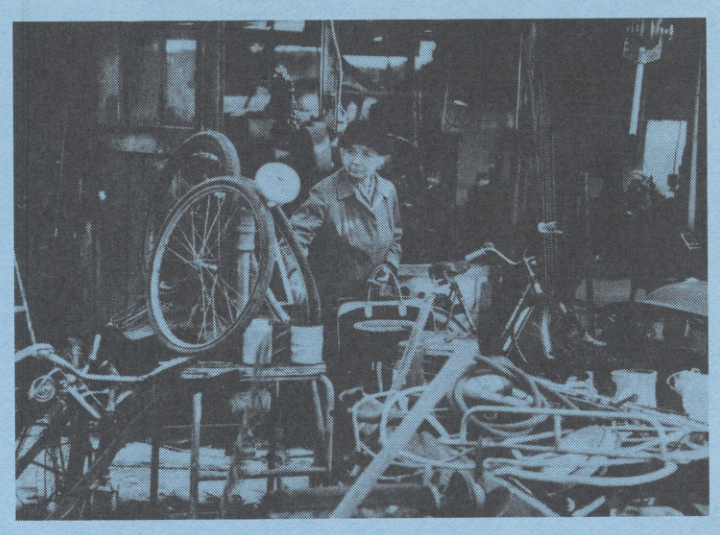
AMOR DE PERDICAO
(Das Verhängnis der Liebe, Manoel de Oliveira, Portugal 1978)

Deutscher Filmpreis 1971-1975

Anläßlich der Verleihung des Deutschen Filmpreises am 26. Juni zeigt das Arsenal im Auftrag des Bundesministeriums des Inneren eine Retrospektive mit Filmen, die in früheren Jahren des Deutschen Filmpreis erhielten. Nachdem wir in den Vorjahren die preisgekrönten Filme der fünfziger und sechziger Jahre vorstellten, zeigen wir nun die ausgezeichneten Filme des Zeitraums 1971-1975. Leider können wir nur die Filme zeigen, denen ein Preis für Herstellung oder Gestaltung zugesprochen wurde; Einzelleistungen (Regie, Kamera, Schnitt, Darsteller) werden nicht berücksichtigt, auch die Filme ohne Spielhandlung nicht. Doch auch so ergibt sich ein Überblick über die Vielfalt des deutschen Films in den siebziger Jahren. Wollte man diese Epoche auf einen Nenner bringen, könnte man von der "Wiedergeburt des deutschen Films" sprechen, zu der die sechziger Jahre allenfalls das Vorspiel lieferten.

Neben den "großen Namen" des neuen deutschen Films (Rainer Werner Fassbinder, Ulrich Schamoni, Johannes Schaaf, Hans-Jürgen Syberberg, Werner Herzog, George Moorse, Roland Klick, Maximilian Schell), die auch zum Teil schon für frühere Arbeiten ausgezeichnet worden waren, finden sich eine Reihe von jungen Regisseuren, zum Teil mit Erstlingsarbeiten (Volker Vogler, Robert Van Ackeren, Ottokar Runze, Bernhard Sinkel, Norbert Kückelmann).

Auch von den Juroren des Deutschen Filmpreises wurden und werden jedes Jahr einige Filme"übersehen", einige davon haben wir in unser Programm aufgenommen. Leer gingen aus Jonathan Briels Kleist-Film WIE ZWEI FRÖHLICHE LUFTSCHIFFER, NACHTSCHATTEN von Niklaus Schilling, die GESCHICHTEN VOM KÜBELKIND von Ula Stöckl und Edgar Reitz, Filme, die innerhalb der deutschen Filmlandschaft durchaus neuartig waren. Auch Jean-Marie Straub/Danièle Huillet und Rudolf Thome bekamen bis heute für keinen ihrer Filme eine Auszeichnung.



Lina Carstens in Bernhard Sinkels Film
LINA BRAAKE – DIE INTERESSEN DER BANK KÖNNEN NICHT DIE INTERESSEN SEIN, DIE LINA BRAAKE HAT,

LENZ (George Moorse, BRD 197o,
mit Michael König als der deutsche Dichter Lenz)

	16 UHR	18.00 UHR	20.00 UHR	22.15 UHR
16 Di		Geschichte des Films in 150 Filmen (57) **La grande illusion** Die große Illusion Jean Renoir Frankreich 1937 **OF**	Technik - Utopie - Experiment **L'inhumaine** Die Unmenschliche Marcel L'Herbier Frankr. 1924 Dekorationen: Fernand Léger **OF**	**22.45** Technik - Utopie - Experiment **Die Reise zum Pol** u. a. Filme von Georges Méliès **La jetée** Am Rande des Rollfelds Chris Marker 1962
17 Mi		Geschichte des Films in 150 Filmen (58) **La règle du jeu** Die Spielregel Jean Renoir Frankreich 1939 **engl. UT**	Technik - Utopie - Experiment **Die Erfindung des Verderbens** Vynalez zkazy Karel Zeman CSSR 1957 Nach Jules Verne **DF**	Technik - Utopie - Experiment **The Iron Horse**, John Ford USA 1924 Der Bau der Transkontinental-Eisenbahn
18 Do		Geschichte des Films in 150 Filmen (59) **Espoir (Sierra de Teruel)** Hoffnung André Malraux Frankreich 1938 **OmU**	Retrospektive Manoel de Oliveira **Der Leidensweg Jesu in Curalha** O Acto da Primavera Portugal 1963 **OmU**	Technik - Utopie - Experiment **Canadian Pacific** David Rimmer Kanada 1974 **Union Pacific** Cecil B. DeMille USA 1939 **DF**
19 Fr		Technik - Utopie - Experiment **The Whole Shootin' Match** Bis zur letzten Patrone Eagle Pennell USA 78 Zwei verrückte Erfinder **OmU**	Retrospektive Manoel de Oliveira **Benilde, Jungfrau und Mutter** Benilde ou a virgem mae Portugal 1975 **OmU**	Technik - Utopie - Experiment **Pacific 231** Jean Mitry 1949 Musik: A. Honegger **Das Stahltier** Willy Zielke Deutschland 1936
20 Sa	Kino für Kinder und Erwachsene **ab 10** **Die Reise zum Mittelpunkt der Erde** Journey to the Center of the Earth Henry Levin USA 1959 Nach Jules Verne. Ein Wissenschaftler steigt durch einen Krater ins Erdinnere und erlebt unwahrscheinliche Abenteuer	21. Juni 1941: Deutscher Überfall auf die UdSSR **Wenn die Kraniche ziehen** Letjat Jurawly Michail Kalatasow UdSSR 1957 **DF**	Retrospektive Manoel de Oliveira **Vergangenheit und Gegenwart** O passado e o presente Portugal 1972 **OmU**	Technik - Utopie - Experiment **Castro Street** Bruce Baillie USA 1966 **Der General** Buster Keaton USA 1927
21 So		21. Juni 1941: Deutscher Überfall auf die UdSSR **Iwans Kindheeit** Iwanowo Detstwo Andrej Tarkowskij UdSSR 1962 **DF**	Retrospektive Manoel de Oliveira **Das Verhängnis der Liebe** Amor de perdicao Portugal 1978 **OmU** **280 Min.** Adaption eines klassischen portugiesischen Romans von Camilo Castelo Branco über zwei rivalisierende Familien	
22 Mo		**22.45** Technik - Utopie - Experiment **Der Tunnel** Kurt Bernhardt Deutschl. 1933 Nach B. Kellermann Die Untertunnelung des Atlantik	AG Dokumentarfilm zeigt: **Ritorno a casa** Nino Jacusso Schweiz 1980 **OmU** Arbeitsemigranten ist die Heimat fremd geworden	arsenal²: **Neue Filme** (16 mm und Super 8) **von Bildenden Künstlern** Appelt, Brunner, Boll, Gilow, Kleinknecht, Raspé u. a.
23 Di		Technik - Utopie - Experiment **Neue Erde (Zuidersee)** Joris Ivens Niederl. 1930-34 **Power and the Land** Joris Ivens USA 1939/40	Peter Hutton zeigt seine Filme: **New York Porträt, Chapter One** 1977/78 und **Chapter Two** 1981 (Urauff.) **u. a.**	**22.45** Technik - Utopie - Experiment **Binary Bit Patterns** John Whitney u. a. Computerfilme + (vorauss.) **Mr. Machine** Eduardo Paolozzi
24 Mi		Deutscher Filmpreis - übersehene Filme **Wie zwei fröhliche Luftschiffer** Jonathan Briel BRD 1969	Retrospektive Deutscher Filmpreis 1971-1975 **Erste Liebe** Maximilian Schell 1970/71 Mit Dominique Sanda, Valentina Cortese	Retrospektive Deutscher Filmpreis 1971-1975 **Deadlock** Roland Klick BRD 1970 Mit Marquard Bohm, Mario Adorf; Kamera: Robert Van Ackeren
25 Do		Deutscher Filmpreis - übersehene Filme **Geschichten vom Kübelkind** Ula Stöckl, Edgar Reitz BRD 1970/71 Mit Kristine de Loup	Retrospektive Deutscher Filmpreis 1971-1975 **Lenz** George Moorse BRD 1970 Mit Michael König, Louis Waldon; Kamera: Gerard Vandenberg	Retrospektive Deutscher Filmpreis 1971-1975 **Jaider - der einsame Jäger** Volker Vogler BRD 1970 Mit Gottfried John, Rolf Zacher
26 Fr	10 Uhr **Frühgeschichte des deutschen Films** Symposium der Stiftung Deutsche Kinemathek mit Filmen und Kurzreferaten zur Vor-CALIGARI-Zeit	***Das Tagebuch des Dr. Hart** Paul Leni 1916 Mit Heinrich Schroth, Käte Haack, Dagny Servaes Ein Feldarzt an der Front - mit Happy End	Retrospektive Deutscher Filmpreis 1971-1975 **Trotta** Johannes Schaaf BRD 1971 Nach „Die Kapuzinergruft" v. Joseph Roth Mit Andras Balint	Retrospektive Deutscher Filmpreis 1971-1975 **Ludwig - Requiem für einen jungfräulichen König** Hans-Jürgen Syberberg BRD 1972 Mit Harry Baer
27 Sa	Kino für Kinder und Erwachsene **ab 6** **Die Reise zum Pol** u. a. Filme von George Méliès **The Fireman** Charlie Chaplin USA 1916 **The Finishing Touch** Laurel & Hardy **u. a.** Chaplin, Laurel & Hardy und andere kämpfen mit den Tücken der Technik	Deutscher Filmpreis - übersehene Filme **Liebe Mutter, mir geht es gut** Christian Ziewer BRD 1971 Mit Claus Eberth	Retrospektive Deutscher Filmpreis 1971-1975 **Eins** Ulrich Schamoni BRD 1971 Mit Ulrich Schamoni, Andrea Rau, Wolf Fuchs	Retrospektive Deutscher Filmpreis 1971-1975 **Der Händler der vier Jahreszeiten** Rainer Werner Fassbinder BRD 1971 Mit Hans Hirschmüller
28 So		Deutscher Filmpreis - übersehene Filme **Nachtschatten** Niklaus Schilling BRD 1972 Mit Elke Hart, John van Dreelen	Retrospektive Deutscher Filmpreis 1971-1975 **Die Sachverständigen** Norbert Kückelmann BRD 1972 Mit Matthias Eysen, Walter Sedlmayr	Retrospektive Deutscher Filmpreis 1971-1975 **Harlis** Robert Van Ackeren BRD 1972/73 Mit Mascha Rabben, Gabi Larifari, Ulli Lommel
29 Mo		Deutscher Filmpreis - übersehene Filme **Geschichtsunterricht** Jean-Marie Straub, Danièle Huillet BRD 1972 Nach Bertolt Brecht	Retrospektive Deutscher Filmpreis 1971-1975 **Der Lord von Barmbeck** Ottokar Runze BRD 1973 Mit Martin Lüttge, Judy Winter, Inken Sommer	Retrospektive Deutscher Filmpreis 1971-1975 **Der Fußgänger** Maximilian Schell BRD 1973 Mit Gustav Rudolf Sellner, Ruth Hausmeister
30 Di	Kino für Kinder und Erwachsene **ab 10** **Onkel Filser - Allerneueste Lausbubengeschichten** Werner Jacobs BRD 1966 Nach Ludwig Thoma	Deutscher Filmpreis - übersehene Filme **Made in Germany und USA** Rudolf Thome BRD 1974 Mit Karin Thome, Eberhard Klasse	Retrospektive Deutscher Filmpreis 1971-1975 **Lina Braake - Die Interessen der Bank . . .** Bernhard Sinkel BRD 1974/75 Mit Lina Carstens	Retrospektive Deutscher Filmpreis 1971-1975 **Jeder für sich und Gott gegen alle** Werner Herzog BRD 1974 Mit Bruno S.

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arsenal

Juni
1981 (1)

Woche des ungarischen Films • Technik - Utopie - Experiment

SONNTAGSELTERN (János Rósza)

DER KLEINE VALENTINO (András Jeles)

Woche des ungarischen Films

In der Kinemathographie der sozialistischen Länder nimmt das ungarische Kino schon seit den sechziger Jahren einen bevorzugten Platz ein. Ungarische Filme zeichnen sich aus durch gesellschaftskritischen Mut, persönliche Handschrift, Freimütigkeit und Realismus der Diktion, andererseits aber auch durch stilistische Modernität bis hin zu einem hochentwickelten Ästhetizismus, der im Werk mancher Regisseure an der Grenze zur bildenden Kunst steht. Der ungarische Film hat bedeutende Regiepersönlichkeiten hervorgebracht, unter denen István Szabó, Márta Mészáros, und Miklós Jancsó zu erwähnen sind. Neuerdings hat das ungarische Kino eine besondere Schule des "dokumentarischen Spielfilms" oder des Cinéma Vérité hervorgebracht. Auf vielen internationalen Festivals wurden ungarische Filme immer wieder ausgezeichnet.

Für alle diese verschiedenen Tendenzen bringen wir in der Woche des ungarischen Films, die wir in Zusammenarbeit mit Hungarofilm, Budapest, veranstalten, einige Beispiele.

FAMILIENNEST (Béla Tarr) 1.6., 2o Uhr, 4.6., 22.15 Uhr
Dies ist ein extremer Film der "dokumentarischen" Richtung, der mit einer äußerst beweglichen Kamera und einem auf die Spitze getriebenen Realismus die erdrückende Atmosphäre in einer überbelegten kleinen Wohnung festhält, in der nicht weniger als 11 Personen wohnen. "Die Enge (das Familiennest) produziert Frustration, Entfremdung, Alkoholismus, eheliche Untreue, Feindschaft, seelische und körperliche Brutalität, eine Hölle, aus der sich die junge Frau Iren befreit, indem sie sich von allem trennt und mit ihrer kleinen Tochter in eine noch im Bau befindliche Wohnung einbricht und sich dort festsetzt." (Peter W. Jansen, Frankfurter Rundschau)

DER KLEINE VALENTINO (András Jeles) 2.6., 2o Uhr
Ungarischer Beitrag auf dem Internationalen Forum des jungen Films 198o. Die mit Sensibilität und genauer Beobachtungsgabe scheinbar beiläufig erzählte Geschichte eines Jungen, der aus seinem normalen Alltagsleben auszubrechen sucht. Aus der lakonischen, unterkühlten, aber auch poetischen Erzählweise gewinnt der Film eine hohe Intensität und Sprengkraft.

ALLEGRO BARBARO (Miklós Jancsó) 3.6., 2o Uhr
Ein neuer Film von Miklós Jancsó, der seit DIE HOFFNUNGSLOSEN als der große Stilist und Mystiker der ungarischen Geschichte bekannt ist. Seine Filme sind meist aus langen Kamerafahrten komponiert und beziehen Landschaft und Dekor in ihr Geschehen ein.

BALINT FABIAN BEGEGNET GOTT (Zoltán Fábri) 4.6., 2o Uhr
Fábri ist seit den fünfziger Jahren im Film aktiv und kann heute als der "grand old man" des ungarischen Kinos gelten. Dieser Film erzählt "in schwermütigen Bildern... die unartikulierte Sehnsucht eines Bauern nach Frieden und Menschlichkeit."

ANGI VERA (Pál Gábor) 5.6., 2o.3o Uhr, 6.6., 22.15 Uhr
In seinem Versuch einer "Vergangenheitsbewältigung" ist dies ein überaus aktueller und mutiger Film. Die Handlung spielt 1948. Ein junges Mädchen wird auf die Partisanenschule geschickt, um politische Grundbegriffe zu erlernen und später einmal ein "Führungskader" zu werden. Im Lauf ihrer Ausbildung stößt sie auf tief verwurzelte und schockierende Widersprüche des gesellschaftlichen Systems.

VERTRAUEN (István Szabó) 6.6., 2o Uhr, 7.6., 22.15 Uhr
Im Budapest des Jahres 1944 müssen sich ein Mann und eine Frau vor faschistischen Verfolgern verstecken und eine Zeit die Fiktion eines Lebens als Ehepaar aufrechterhalten. István Szabós Film, der 198o auf den Berliner Filmfestspielen den Regiepreis gewann, schildert mit Strenge und Konsequenz (der Film ist größtenteils nur in einem Interieur gedreht) die Dialektik dieser seltsamen Beziehung.

NEUN MONATE (Márta Mészáros) 5.6., 22.15 Uhr, 7.6., 2o.3o Uhr.
Marta Mészáros ist als die "Feministin" des ungarischen Kinos bekannt geworden, obwohl sie selbst das Etikett zurückweist. Im Mittelpunkt dieses Films steht Juli, eine Frau, die in einem Stahlwerk arbeitet. Sie erwartet ein Kind von einem Werkmeister; dieser denkt nur daran, sich ein eigenes Haus zu bauen und betrachtet Julis Emanzipationsbestrebungen mit Mißtrauen. Kühle der Erzählweise und starkes Engagement der Regisseurin gehen Hand in Hand.

SONNTAGSELTERN (János Rózsa) 3.6., 22.15 Uhr, 8.6., 2o Uhr.
Ein 16jähriges Mädchen reißt aus einem Fürsorgeheim aus. Sie sucht eine Weberei-brigade auf, ihren trunksüchtigen Vater und ihre auf dem Land lebende Schwester. Aber nirgendwo ist Platz für sie. Der Film ist sehr genau im seiner Milieuzeichnung und in der Profilierung der Charaktere; er ergreift die Partei der Jugendlichen gegenüber einer Welt, die sie oft zurückweist und sich indifferent verhält.

FILMROMAN - DIE DREI SCHWESTERN (István Dárday, Györgi Szalai) 9.6., 2o Uhr
Die Geschiche von drei Schwestern, die zusammen mit ihren Eltern in einer kleinen Wohnung leben. Der Film wurde mit Laiendarstellern gedreht, die weitgehend ihr eigenes Leben spielen; die Regie folgte einer improvisatorischen Methode, immer bemüht, die Wahrheit des Unscheinbaren und Alltäglichen einzufangen. In der Radikalität der Methode und der Fragestellung, auch in der ungewöhnlichen Länge (fast vier Stunden) hat der Film den Charakter eines Experiments.

Technik - Utopie - Experiment

Aus Anlaß der Ausstellung "Die nützlichen Künste", die der Verein deutscher Ingenieure zu seinem 125-jährigen Jubiläum in den Messehallen am Funkturm ausgerichtet hat, zeigen wir ein Programm mit Filmen, die sich mit der Technik auseinandersetzen, experimentieren, Träume von Künstlern, Utopisten und Forschern in Filmbilder umsetzen.

Das Programm reicht von den frühen Filmen des Georges Méliès, der mit einfachen fotografischen Tricks eine Zauberwelt erschuf, bis zu den comutergenerierten Bilden von John Whitney; Spielfilme stehen neben Dokumentationen; Rekonstruktionen großer technischer Leistungen (THE IRON HORSE, UNION PACIFIC) sind gegenübergestellt Träumen von einer zukünftigen Welt (THINGS TO COME, 2oo1 - ODYSESS IM WELTRAUM, SOLARIS). Chaplins und Laurel & Hardys Kämpfe mit den Tücken der Technik sind ebenso vertreten wie Joris Ivens' Dokumentarfilme über die Trockenlegung der Zuidersee (NEUE ERDE) und die Elektrifizierung auf dem Land in den USA (THE POWER AND THE LAND).

Eine immer wiederkehrende Konstante in der Filmgeschichte ist die Faszination der Eisenbahn. Vier Programme zeigen neben den Klassikern THE IRON HORSE, UNION PACIFIC, DAS STAHLTIER, PACIFIC 231, DER GENERAL auch einige experimentelle Filme: CANADIAN PACIFIC, CASTRO STREET.

Einige wichtige Filme, die unbedingt in dieses Programm gehört hätten, können wir leider nicht zeigen. ALPHAVILLE von Godard ist zur Zeit in der Bundesrepublik nicht greifbar, DIE ZEITMASCHINE von George Pal nach H.G.Wells war vom Verleih nicht zu bekommen und eine Aufführung von Chaplins MODERN TIMES scheiterte an den Forderungen der Tobis (siehe Bildunterschrift).

MODERN TIMES von Chaplin wäre für dieses Programm einer der wichtigsten Filme gewesen. Leider können wir ihn nicht zeigen, da der Verleih, die "Tobis", Berlin, für eine Aufführung DM 5ooo.- haben wollte. Warten wir bis zum Jahr 2o47, wenn, siebzig Jahre nach dem Tod des Autors, die Rechte frei werden!

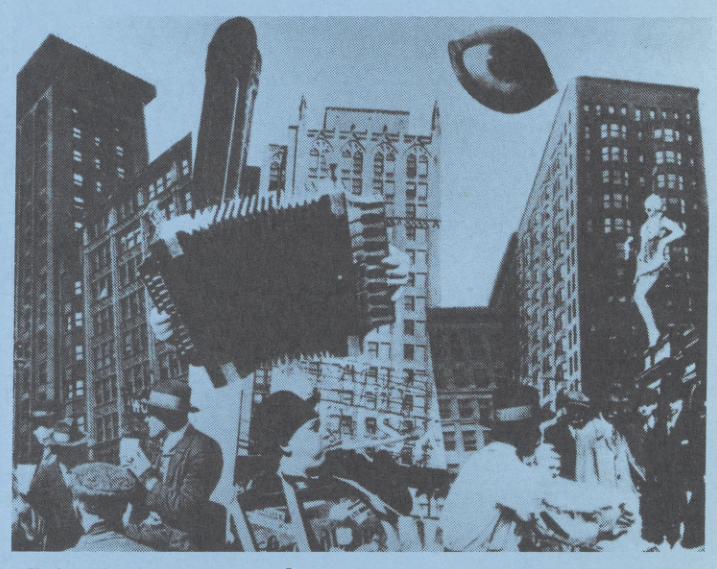

Foto-Montage von Walter Ruttmann zu BERLIN - DIE SINFONIE DER GROSSTADT

	16 UHR	18.00 UHR	20.00 UHR	22.15 UHR
1 Mo		Technik - Utopie - Experiment **Ballet mécanique** Léger 1924 **Lichtspiel schwarz-weiß-grau** Moholy-Nagy 1930 **Inflation** Richter 27 **u. a.**	Woche des ungarischen Films **Familiennest** Csaladi tüzfeszek Bela Tarr 1977 Mit Laszlo Horvath **OmU**	arsenal²: Super 8-Filme von Beth B + Scott B aus New York **G-Man** 1978 **Black Box** 1978 **Letters to Dad** 1979 Para-Punk Underground aus Manhattan
2 Di		Technik - Utopie - Experiment **Anémic cinéma** M. Duchamp **Emak Bakia** Man Ray **Kipho-Werbetrickfilm** G. Seeber **E. Muybridge u. a.**	Woche des ungarischen Films **Der kleine Valentino** A kis Valentino Andras Jeles 1979 Mit Janos Opoczki 1979 **OmU**	Beth B & Scott B zeigen ihren Super 8-Spielfilm **The Offenders** USA 1980 Ein B-Movie! Bandenkrieg in Manhattan! Einzige Aufführung!
3 Mi		Technik - Utopie - Experiment **La Tour** René Clair 28 **Die Brücke** Joris Ivens 28 **Railroad Turnbridge** Richard Serra 1976 **u. a.**	Woche des ungarischen Films **Allegro Barbaro** Miklos Jancso 1979 Mit György Cserhalmi **OmU**	Woche des ungarischen Films **Sonntagseltern** Vasarnapi szülök Janos Rozsa 1979 Mit Julianna Nyako **OmU**
4 Do		Geschichte des Films in 150 Filmen (51) **A Night in Casablanca** Archie L. Mayo USA 1946 Mit den Marx Brothers **OF**	Woche des ungarischen Films **Balint Fabian begegnet Gott** Balint Fabian talalkozasa istennel Zoltan Fabri 1980 **OmU**	Woche des ungarischen Films **Familiennest** Csaladi tüzfeszek Bela Tarr 1977 Mit Laszlo Horvath **OmU**
5 Fr		**17.30** Geschichte des Films in 150 Filmen (52) **Die besten Jahre unseres Lebens** The Best Years of Our Lives William Wyler USA 46 **DF**	**20.30** Woche des ungarischen Films **Angi Vera** Pal Gabor 1978 **OmU** Mit Veronika Pap, Erzsi Pasztor	Woche des ungarischen Films **Neun Monate** Kilenc honap Marta Mészaros 1977 Mit Lili Monori **OmU**
6 Sa	Kino für Kinder und Erwachsene **ab 6** **Clown Ferdinand und die Rakete** Jindrich Polak CSSR 1962 **DF**	Technik - Utopie - Experiment **Berlin, die Sinfonie der Großstadt** Walter Ruttmann Deutschland 1927	Woche des ungarischen Films **Vertrauen** Bizalom Istvan Szabo 1979 **OmU** Mit Ildiko Bansagi, Peter Andorai	Woche des ungarischen Films **Angi Vera** Pal Gabor 1978 **OmU** Mit Veronika Pap, Erzsi Pasztor
7 So	Clown Ferdinand und drei Kinder geraten durch Zufall in eine Rakete, mit der sie einen aufregenden Flug zu den Sternen unternehmen	Technik - Utopie - Experiment **Die Frau im Mond** Fritz Lang Deutschland 1929 Raketentechnik, in den UFA-Studios gebaut	**20.30** Woche des ungarischen Films **Neun Monate** Kilenc honap Marta Mészaros 1977 Mit Lili Monori **OmU**	Woche des ungarischen Films **Vertrauen** Bizalom Istvan Szabo 1979 **OmU** Mit Ildiko Bansagi, Peter Andorai
8 Mo		Technik - Utopie - Experiment **The Fireman** Chaplin 1916 **The Finishing Touch,** **Two Tars** Laurel & Hardy 1928 Tücken der Technik	Woche des ungarischen Films **Sonntagseltern** Vasarnapi szülök Janos Rozsa 1979 Mit Julianna Nyako **OmU**	arsenal²: Utopie und Terrorismus in den USA **ICE** Robert Kramer USA 1970 **OmU** Revolutionäre im Kampf gegen den US-Faschismus
9 Di		Geschichte des Films in 150 Filmen (53) **Letter from an Unknown Woman** Max Ophüls USA 1948 Nach Stefan Zweig **OF**	Woche des ungarischen Films **Filmroman - Die drei Schwestern** Filmrégeny - Harom növer Istvan Darday, Györgyi Szalai 1977 **OmU** Mit Zsuzsa Szakacs, Marta Himmer, Eszter Bodnar	
10 Mi		Geschichte des Films in 150 Filmen (54) **Salt of the Earth** Das Salz der Erde Herbert J. Biberman USA 1953 **OmU**	Technik - Utopie - Experiment **2001 - Odysee im Weltraum** 2001 - A Space Odyssey Stanley Kubrik USA 1968 **DF**	Technik - Utopie - Experiment **Der Tunnel** Kurt Bernhardt Deutschl. 1933 Nach B. Kellermann Die Untertunnelung des Atlantik
11 Do		Geschichte des Films in 150 Filmen (55) **A propos de Nice; Zéro de conduite** Betragen ungenügend Jean Vigo Frankr. 1939 **OF**	Technik - Utopie - Experiment **Things To Come** William Cameron Menzies Engl. 1934/36 Nach H. G. Wells Bauten: Moholy-Nagy **OF**	Technik - Utopie - Experiment **Die Reise zum Mond** George Méliès Frkr. 1902 **Die phantastische Reise** R. Fleischer USA 56 **DF**
12 Fr		Technik - Utopie - Experiment **Hallo Radio Europa** Hans Richter Niederlande 1931 **Die Donbaß-Sinfonie** Dsiga Wertow UdSSR 30 **OmU**	Technik - Utopie - Experiment **A nous la liberté** Es lebe die Freiheit René Clair Frankreich 1931 **OF**	Technik - Utopie - Experiment **The Fireman** Charlie Chaplin USA 1916 **Fahrenheit 451** F. Truffaut Frankr. 1969 **engl. OF.**
13 Sa	Kino für Kinder und Erwachsene **ab 10** **Die Erfindung des Verderbens** Vynalez zkazy Karel Zeman CSSR 1957 Nach Jules Verne **DF**	Technik - Utopie - Experiment **Pacific 231** Jean Mitry 1949 Musik: A. Honegger **Der Mann mit der Kamera** Dsiga Wertow UdSSR 29	Technik - Utopie - Experiment **Metropolis** Fritz Lang Deutschland 1926 Die Vision einer zukünftigen Zivilisation, in der gigantische technische Mittel zur Beherrschung der „Unterwelt" und ihrer Arbeitssklaven eingesetzt werden	
14 So	Prof. Koch hat einen Sprengstoff erfunden, der Erdöl und Kohle ersetzen, aber auch die Welt vernichten kann	Technik - Utopie - Experiment **Night Mail** Grierson/Watt/Wright England 1931 **Das elfte Jahr** Dsiga Wertow UdSSR 1928 **OmU**	Technik - Utopie - Experiment **Solaris** Andrej Tarkowskij UdSSR 1971 Nach S. Lem Ein Vision von Vergangenheit und Zukunf **OmU**	**22.45** Technik - Utopie - Experiment **Ballet mécanique** Léger 1924 **Lichtspiel schwarz-weiß-grau** Moholy-Nagy 1930 **Inflation** Richter 27 **u. a.**
15 Mo		Geschichte des Films in 150 Filmen (56) **Le jour se lève** Der Tag bricht an Marcel Carné Frankreich 1939 **OmU**	Technik - Utopie - Experiment **La roue** Das Rad Abel Gance Frankreich 1921-24 Melodram im Eisenbahn-Milieu	arsenal²: Stephanie Beroes (San Francisco) zeigt **Neue experimentelle und New Wave-Filme** der Westküste Davis, McGowan, Rudnik, Skoller **u. a.**

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San Francisco Cinematheque

THE 23rd ANN ARBOR FILM FESTIVAL TOUR

SF Art Institute Note Special Times! Sunday, May 5, at 6, 8, & 10 PM.

Cinematheque and Film Arts Foundation present 3 separate shows of the winners from the recent Ann Arbor Film Festival, the oldest Festival of its kind in the U.S.A. 25 films will be shown, including work by local filmmakers David Michalak, Dominic Angerame, Chuck Hudina, Rock Ross, James Irwin, Christopher Coppola, Chel White, Tim Blaskovitch, Sal Giammona, and others. There will be a separate admission for each program.

SATURDAY NIGHT SUB-CINEMA

New College Gallery, 762 Valencia St. Admission: $2.50 — 10:30 P.M.

May 11 - *Night Tide* (Curtis Harrington, 1961) — An obsessed Dennis Hopper as a sailor-boy in an avant-garde horror-fantasy.
May 18 - *Alphaville* (Jean-Luc Godard, 1965) — Detective Eddie Constantine ponders love and power in this futuristic black comedy.
May 25 - *Bride Of The Monster* (Ed Wood, Jr., 1956) — Bela Lugosi experiments with Atomic shock treatments in this hilarious Grade Z. absurdity.
June 1 - *The Thousand Eyes Of Dr. Mabuse* (Fritz Lang, 1960) — The auteur's favorite criminal-genius indulges his paranoia with concealed cameras, see-through mirrors, and triple disguises.
June 8 - *The Phenix City Story* (Phil Karlson, 1955) — Steamy, disturbingly visual 'Stranger Than Fiction' account of Alabama's "Sin City."
June 15 - *X - The Man With The X-Ray Eyes* (Roger Corman, 1963) — Dr. Ray Milland's X-Ray vision proves too painful for his mind-reading carnival act.
June 22 - *Dementia 13* (Francis Ford Coppola, 1963) — Axe murderers, creative camera work, and trick endings in the Mogul's first low-budget shocker.

THURSDAYS/SF Art Institute 800 Chestnut Street, 8:00 PM

May 9

SFAI/MASTERS OF FINE ART

As part of the S.F. Art Institute graduate show being held at Fort Mason May 4 to 12, the Cinematheque will present an evening of films by this year's graduating MFA candidates in the SFAI Auditorium.

Films: *Cambium* & *The Clacking of Tongues* by Michael Emery; *I Can't Let Go, I'm Scared of the Traffic* by Susan Friedman; *Ironworker Nick* & *Len* by Michael Krewer; *Ivory Girl* by Varda Hardy; *Will for Life* & *Georg Koenigsman* by Alexandra Koenigsman; *Poor Young People* by Medora Ebersole, and others.

Following the films, Nan Hoover and group will present *Extensions in Light,* a performance with slide projectors, on the Auditorium roof. Film installations by Su Chen Hung, Medora Ebersole, Jun Jalbuena, Patrick Delabre & Pete Herzfeld will be shown at Fort Mason continuously during the week.

May 16

PATRICIA GRUBEN'S LOW VISIBILITY

Filmmaker Patricia Gruben in Person

Based on a true account of a man who wanders in out of the wilderness with a weird combination of amnesia, aphasia and guilt, halfway through what appears to be a spoof of psychiatric investigations, the film turns a sharp corner into the dreadful dilemma of survival by cannibalism. "...*Low Visibility* is a compelling look at a man outside the circle of humanity yet caught in its vortex of ritual justice." — P.G. S.F. premiere.

Low Visibility is Canadian filmmaker Patricia Gruben's first independent feature length film. Her award-winning *Sifted Evidence* was shown at the Cinematheque in October 1984. Gruben will also appear at the Pacific Film Archive with *Low Visibility* on May 14.

May 23

WOMEN'S VOICES

A program selected from Canyon Cinema.

FILMS: *Mujer de Milfuegos* by Chick Strand (1976) 15 min.
Chinamoon by Barbara Linkevitch (1975) 15 min.
Petit Mal by Betzy Bromberg (1978) 18 min.
Sincerely by Lynn Kirby (1980) 14 min.
Salve by Sharon Couzin (1981) 14 min.
Frameline by Gunvor Nelson (1984) 22 min.

"Since the early 1970s, in films by many women, there is a dominance of a visual style which uses personal, autobiographical subject matter and a complex montage of fragmentation of images and sounds. A few of the most inventive are constructed in a manner closer to music or poetry than to prose narrative, and they are the product of a woman's experience. In recent feminist film theory, questions of a "female voice" in film have been raised. This selection of short films poses a question: Can one argue for a uniquely feminist or feminine voice with lyrical, personal films such as these?" (S.B.) Programmed by Stephanie Beroes.

May 30

AMERICAN LANDSCAPES

A program of films drawn from and reflecting aspects of the American landscape:

Films: *Haste* (1985) by Konrad Steiner, 22 min.: "Freight train burial grounds in San Francisco" (K.S.); *Density Ramp* (1984) by Jeff Rosenstock, 17 min.: "A film about rhythm and structure" (J.R.); *Fearful Symmetry* (1981) by Michael Wallin, 15 min.: "Uses precisely determined single-framing, to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements..." (M.W.); *Eclipse* (1979) by Linda Klosky, 3 min.: "the movement of light during a total eclipse" (L.K.); *Pilotone Study #1* (1976) by Tom Brener, 12 min.: "...treats the relationship between accident of object in space and the object as controlled, expressive element" (T.B.); *The Wold Shadow* (1972) by Stan Brakhage, 2½ min.: "...this then my laboriously painted vision of the god of the forest" (S.B.); *Wild Night In El Reno* (1977) by George Kuchar, 6 min.: "...documents a thunderstorm as it rages in full fury above a motel in May on the southern plains" (G.K.).

June 6

NEW JAPANESE EXPERIMENTAL FILMMAKERS

Introduced by Filmmaker Tatsu Aoki

FILMS: *Spacy* (1981) by Takashi Ito; *Formation* (1984) by Toshio Matsumoto; *My Movie Melodies* (1980) by Junichi Okuyama; *A Woman With Two Heads* (1977) by Shuji Terayama; *Morphology* (1983) by Eiki Kamibayashi; *Xenoparasitisme* (1982) by Akihiko Morishita; *"B" continued* (1984) by Nobuhiro Kawanaka; *Train I & II* (1983) by Kohei Ando; *Water Flowers* (1984) by Nobuhiro Aihara.

This program includes recent work by several of Japan's foremost experimental filmmakers, and was selected by filmmaker and critic Nobuhiro Kawanaka. *Formation* utilizes digital delay to fragment a ritual; *Spacy,* a highly innovative and playful journey; *A Woman...,* by one of Japan's most important filmmakers, is a film about the shadow..."but there is another dimension to the shadow projected on the wall — the shadow is its own being."

The program will be introduced by filmmaker Tatsu Aoki, Programming Director of Innocent Eyes and Lenses in Chicago.

June 13

CAROLINE AVERY/PHIL SOLOMON

Both filmmakers will be present

Tonight's program includes new work by two of Boston's most prominent young independent filmmakers, each offering a compelling and strikingly original visual style. Avery works mostly with direct animation techniques (cut-out collaging, drawing and coloring on film), adding to the tradition of this specialized area political and diaristic overtones as well as an uncanny feel for color and texture. Avery recently organized a successful series of personal/independent films at the Bromfield Gallery in Boston. Solomon has mastered the optical printer, and has created a variety of fantastic image-scapes which can only be compared to Pat O'Neill's in their audacity and unpredictability. In addition to making films, Solomon composes and plays music for a variety of instruments.

FILMS: Avery: *Big Brother, Mid-Weekend, Pilgrim's Progress, First Of May, Flap.* Solomon: *The Passage Of The Bride, The Secret Garden, Untitled* (super-8mm), *What's Out Tonight Is Lost.*

June 20

JONAS MEKAS' REMINISCENCES OF A JOURNEY TO LITHUANIA

Reminiscences... (1971-72) remains one of the towering achievements of the personal 'diaristic' cinema. Part of Mekas' ongoing series of films drawn from his daily life, it focuses directly on his home town in Lithuania (including portraits of his mother, brothers, memories of childhood) interspersed between sections filmed in America. Imagery ranges from footage shot with Mekas' Bolex during the mid-1950s in Brooklyn to material recorded upon his return to Semeniskiai in 1971. The soundtrack is a pastiche including reminiscences, folksongs, piano music, madrigals, and poetry — all are combined into a unique and eloquent autobiographical statement. This will be its first public San Francisco screening since 1974.

SATURDAYS/New College Gallery 762 Valencia Street, 8:00 PM

May 11

THE PRESSURES OF THE TEXT *AND OTHER WORKS*

Film and Video Artist Peter Rose in Person

Peter Rose embodies many of the new trends in media art. He works with film, video and live performance to explore our relationship to the means and modes of communication that are so rapidly changing our place in the world.

The Man Who Could Not See Far Enough, 1981, 16mm, "A film about space...ranges from a solar eclipse to a hand-held camera ascent of the Golden Gate Bridge." *The Pressures of the Text,* 1982, video, "...integrates direct address, invented languages, ideographic subtitles, sign language, and simultaneous translation to investigate the fractures at the edge of language." *Spiritmatters,* 1984, 16mm, "A silent monologue on the simultaneous perception of both space and time." *Secondary Currents,* 1983, 16mm; *Digital Speech,* 1984, video.

May 18

A TRIBUTE TO STAN VANDERBEEK

"Stan Vanderbeek is the Tom Swift of the underground, an inventor of processes and approaches. He is also a collagist, a collisionist, and like Georges Melies, whom he claims as godfather, an illusionist." - Sheldon Renan. A pioneer of mixed-media filmmaking, Vanderbeek's work, covering nearly a 30-year span from the mid-50's to his death last year, ranged from early explorations in collage animation to multiple projection pieces to recent experiments in computer-generated imagery. Tonight's program draws from all phases of his career. It is guest-curated by Michael Wallin.

Films: *Skullduggery; Blacks and Whites, Days and Nights; Panels for the Walls of the World; Breathdeath; Newsreel of Dreams; Symmetricks; Dreaming; Mirrored Reason.*

May 25

BILL FONTANA: SOUND SCULPTURE TAPES

Sound Artist Bill Fontana in Person

Bill Fontana will present a selection of tapes from recent sound sculptures that he has presented in Germany and California. His working procedure is typified by "Landscape Sculpture with Foghorns," a sound installation he presented at the New Music America festival in San Francisco in 1981. Microphones were placed on eight foghorns at locations around San Francisco Bay with the sounds they picked up fed into a row of eight speakers mounted on a warehouse pier at Ft. Mason. Other works have used the Brooklyn Bridge and the Berlin subway system. This will be a rare opportunity to hear the range of work for which Fontana is internationally known.

June 1, 8, 15

CHANCES IN TIME: RANDOM OPERATIONS IN FILM

The artists in this exhibition are working at the edge of the invisible, elusive border of cause and effect. Chance as a process is crucial to 20th century art, but its role in cinema has been under-appreciated. The purposeful uses of chance lay bare the construction of a medium most people prefer when it is seamlessly illusionistic. This three-part series examines random operations in the creation of film, video, music, performance, slide projection, poetry, and installation. It is the first of its kind. Dice-throwing, performance-games, found objects, randomly-determined structure, uncontrollable events, and indeterminate consequences are the tools that construct these works, many of which are having their public or San Francisco premieres. Conceived and curated by James Irwin.

June 1, Saturday, 8:00 P.M.

Man Ray, *Retour a la Raison* (1923, film)
Lynn Herschman, *The Making of the Rough and (Very) Incomplete Pilot for the Proposed Videodisc on Marcel Duchamp (According to Murphy's Law)* (1981-84, video) — A series of chance disasters befalls a straight documentary, including the theft of Duchamp's cardiogram.
Mario Castillo, *Animated Soundtrack* (1974, film)
J.J. Murphy, *Ice* (1972, film)
Michael Snow, *Breakfast* (1972-76, film)
Craig Schlattman, *Honest* (1980, film) — A performance that includes the cameras documenting the performance.
Aaron Shurin, *Codex* (1984, poetry) — Inspired by the Sumerian epic *Gilgamesh,* constructed in a way evocative of film editing.

June 8, Saturday, 8:00 P.M.

James Broughton, *High Kukus* (1973, film)
Stan Brakhage, *Mothlight* (1963, film)
James Irwin, *KU* (1981, film & performance) — Tales from the grey area between causality and coincidence.
David Heintz, *Chance Film* (1969, film)
Mark Vail, *Random* (1983, video) — A computer employed random number generating to produce the music and graphics for this piece.
Robert Attanasio, *Sound Camera Rotations* (1976-79, film) — A game played every year or two, the performers attempting to beat the clock while circling the already spiralling Guggenheim Museum.

June 15, Saturday, 8:00 P.M.

Charles Lovell, *O O-A* (1982, slide projection) — Accidental images at the ends of film rolls from ten years of still photography.
Michael Rudnick, *Mold FX* (1980, film)
Scott Stark, *Learning to Breathe Above Ground* (1982-84, film & performance)
Kathleen Laughlin, *Collection* (1982, double-projection film) - Concerns a popular chance operation: collecting things, including shells, ideas, and acquaintances.
Larry Price, *Dragon Vortex* (1984, music and projected slides) — The music is produced on a hand-made aeolian harp; the images are independent of the music.
Bruce Conner, *Report* (1963-67, film)
Robert Breer, *Fistfight* (1964, film) — First screened as a part of Stockhausen's concert/happening *Originale,* and a classic of stream-of-consciousness editing.

Michael Shemchuk's installation will be on view in the window of the New College Gallery during the length of the exhibition series. A camera obscura exposing a constantly changing photograph, it will be freshly installed several times.

June 22

NEW BAY AREA SUPER-8 FILMS

A varied program of recently completed films made while the filmmakers were living in the Bay Area:

knowledge is as red as a raspberry by Chika Ogura, 5 min.: "In this film, I wanted to represent women's temperature changes and the stream of time."
A Wandering Story by Chika Ogura, 7 min.
Maxfilms by Scott Stark, 9 min.: "Three tightly structured documentaries that begin to come undone like knots." (S.S.)
Notebook #6 by Willie Varela, 14 min.: "Part of an ongoing series utilizing material which didn't find its way into finished films but which was still visually strong enough to be preserved and shaped into its own work." (W.V.)
Untitled, dual super-8 projection piece by Pat Song.
Oneira by Joel Katz, 18 min.: A dream-like vision of the urban landscape.
Fair Field by Alice Armstrong, 12 min.
Feminist Statement by Leslie Singer and Helen Hampton, 3½ min.

SUNDAYS/SF Art Institute 800 Chestnut Street, 8:00 PM

May 12

JEAN COCTEAU'S L'AIGLE A DEUX TETES

L'Aigle a Deux Tetes (The Eagle with Two Heads), 1948, written and directed by Jean Cocteau, music by Georges Auric, with Jean Marais and Edwige Feulliere. Print courtesy of the French Consulate, New York.

Long out of circulation, this will be the first San Francisco showing of *L'Aigle a Deux Tetes* in decades. It has been said that Cocteau wrote the screenplay in response to Jean Marais' request for a vehicle in which he could remain silent in the first act, weep with joy in the second, and fall downstairs in the third. A fairy tale for adults (as with *La Belle et Le Bete* and *Orpheus*), *L'Aigle* unfolds in a mythical Balkan kingdom where poisoned necklaces, two-way mirrors and fanatically loyal minions vie with treacherous secret police and invisible forces of evil.

May 19

NUMERO DEUX *BY JEAN-LUC GODARD*

NOTE: Special Location: York Theatre, 2789 24th St., San Francisco
Showtimes: 1, 3, 5, 7 & 9 pm Admission: $3.50

Numero Deux, 1975, 88 min. Directed by Jean-Luc Godard and Anne-Marie Mieville. Presented in collaboration with the York Theatre, by special permission of Jean-Luc Godard and Jackie Reynal. First San Francisco screening since its 1977 premiere.

Numero Deux stands out as the director's most thorough and self-conscious attempt to delineate the effects of advanced capitalism in the home. Shot on video and then transferred to film, *Numero Deux* focuses on sexuality and family relations across three generations; the resulting scenario engenders a sexual and emotional ambivalence replete with impotence, violent rape and a disturbingly recurrent primal scene. And for the first time Godard considers male, as well as female, sexuality and the trap it represents. *Numero Deux* depicts a personal oppression that is both economically and generationally pervasive.

May 26

RECENT FILMS BY TIM BRUCE

Filmmaker Tim Bruce in Person

View From Reardon (1980), color, 16 min.; *On Looking* (1985), b&w, 72 min.

Tim Bruce is an English filmmaker who has lived in Ohio for 4 years. "My filmwork has explored sound/image relationships, both formally and as a way of producing a range of meanings through their juxtapositions. Both *View...* and *Looking* present such juxtapositions, producing counterpoints of meaning and in *View,* reinforcing camera strategies and editing.

On Looking, my first American film, is, as the title suggests, "about looking", curiosity in "the other", the process of making public the personal, the private. Dealing with sexual relationships as an overt theme, various texts are utilized...the soundtrack of a sex-education film, a radio dating service, a personal diary and more, interwoven and juxtaposed with a series of portrait and landscape shots made in the mid-West." (T.B.)

June 2

THE EARLY SOVIET CINEMA: KULESHOV'S WORKSHOP

Note: Special Starting Time — 7:30 P.M.

The Extraordinary Adventures Of Mr. West In The Land Of The Bolsheviks (1924) by Lev Kuleshov, script by Pudovkin and Asayav — the first success of Kuleshov's famed Workshop, which was influenced by Meyerhold's theories. A major theorist and teacher (Eisenstein, Pudovkin, etc.), Kuleshov pioneered an anti-Stanislavskian, anti-psychological acting style. *Mr. West* is a satiric comedy about the trip of an American dignitary to the Soviet Union.

Salt For Svanetia (1930) by Mikhail Kalatozov — a powerful early documentary by one of Kuleshov's disciples. Reporting on the primitive life in the remote region of Svanetia, *Salt* incorporates Eisensteinian compositions with a biting clarity resembling the later Surrealist *Land Without Bread* (Bunuel).

Co-programmed by Robert Gardner.

June 9

RAUL RUIZ' THE HYPOTHESIS OF THE STOLEN PAINTING

1978, directed by Ruiz, written by Ruiz and Pierre Klossowski, 67 min. San Francisco premiere. Born in Chile, Ruiz is self-exiled and currently living in France. His films, though just beginning to be shown in the U.S., have earned Ruiz a reputation as one of the world's leading innovators of narrative-film. "Ruiz appropriates many familiar narrative forms (documentaries, educational films, horror stories), and redefines them in surprising new ways." (Richard Pena) *Hypothesis* is a macabre tale of a pompous art collector whose paintings come unexpectedly to life. "A genuine horror movie — not because it depicts horrific events, but because it conveys the horror that lies behind horror, the pressure of hidden feeling that generates our nightmares." (Larry Kart)

June 16

INVISIBLE ADVERSARIES *BY VALIE EXPORT*

Filmmaker Valie Export in Person

Valie Export is widely known as one of the most exciting and controversial artists of the past twenty years. Staunchly feminist in her themes and concerns, Export gained fame in Austria for her work in various media: film, video, body art, and photography. *Invisible Adversaries* (1976) was immediately recognized as a major breakthrough in narrative film art and as a passionate statement of female alienation in the modern world. Financed by the Austrian government (which was later attacked for sponsoring "pornography"), *I.A.* centers on the character of a young photographer who is convinced that the world is being invaded by invisible outsiders called "Hyksos." Making use of still imagery, video, jump cuts, and a free-floating camera, Export documents the effects of the 'aliens' while reporting on contemporary life in Vienna (continued Nazi activity, professional life). Export will present her newest film in 35mm at the Pacific Film Archive on Tuesday, June 18th.

June 23

OPEN SCREENING

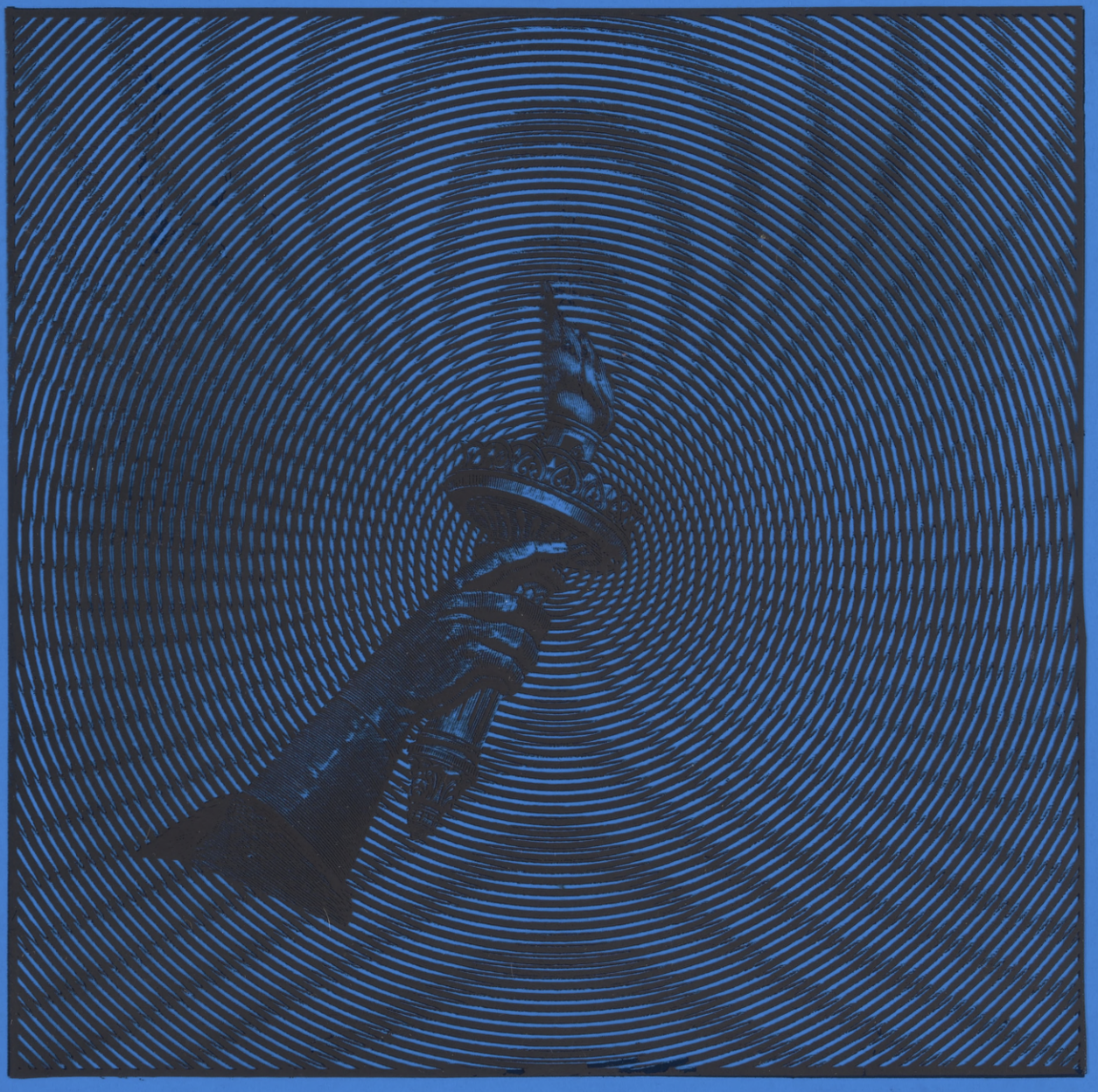
The final Open Screening of the Cinematheque season—Bring your own film, new or old (16mm, 8mm, silent or sound). All are welcome.

Craig Schlattman, *Honest*

Admission: $3/$1.50 Students with I.D.'s and Seniors (Thurs. & Sun.); $2/Free Students with I.D.s and Seniors (Sat.). Discount Pass $10/5 admissions. If you would like to receive future calendars by mail, contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110. *Steve Anker, Program Director; David Gerstein, Administration Director; Program Committee: Stephanie Beroes, James Irwin, Michael Wallin. Thanks to Craig Baldwin, Robert Gardner, Laura Thielen, Astrid Raffin-Peyloz, Erika Martin, Vej Musgrave, Susan Vigil, and Ellen Gaine. The Cinematheque will close for the months of July and August and resume programming after Labor Day.*

The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, The California Arts Council, the San Francisco Hotel Tax Fund, the San Francisco Foundation, the Zellerbach Family Fund, and Pacific Bell, A Pacific Telesis Company.
Poster Design: Richard Zybert Production: Howard Munson Typesetting: Jennifer Poole

A NIGHT'S MUSEUM



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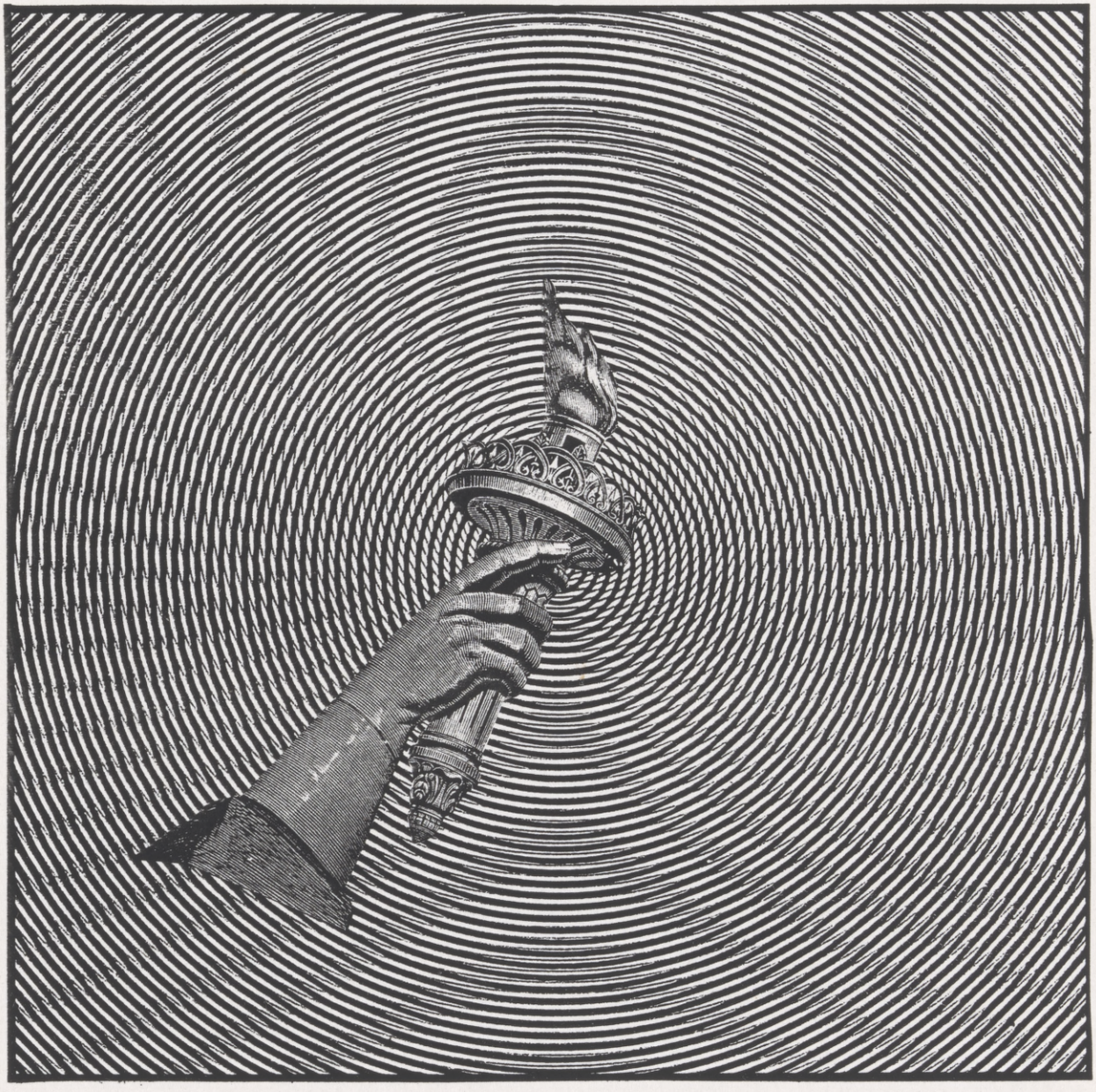
To Michael "A Night's Museum" Albert Lira ©1986

A NIGHT'S MUSEUM



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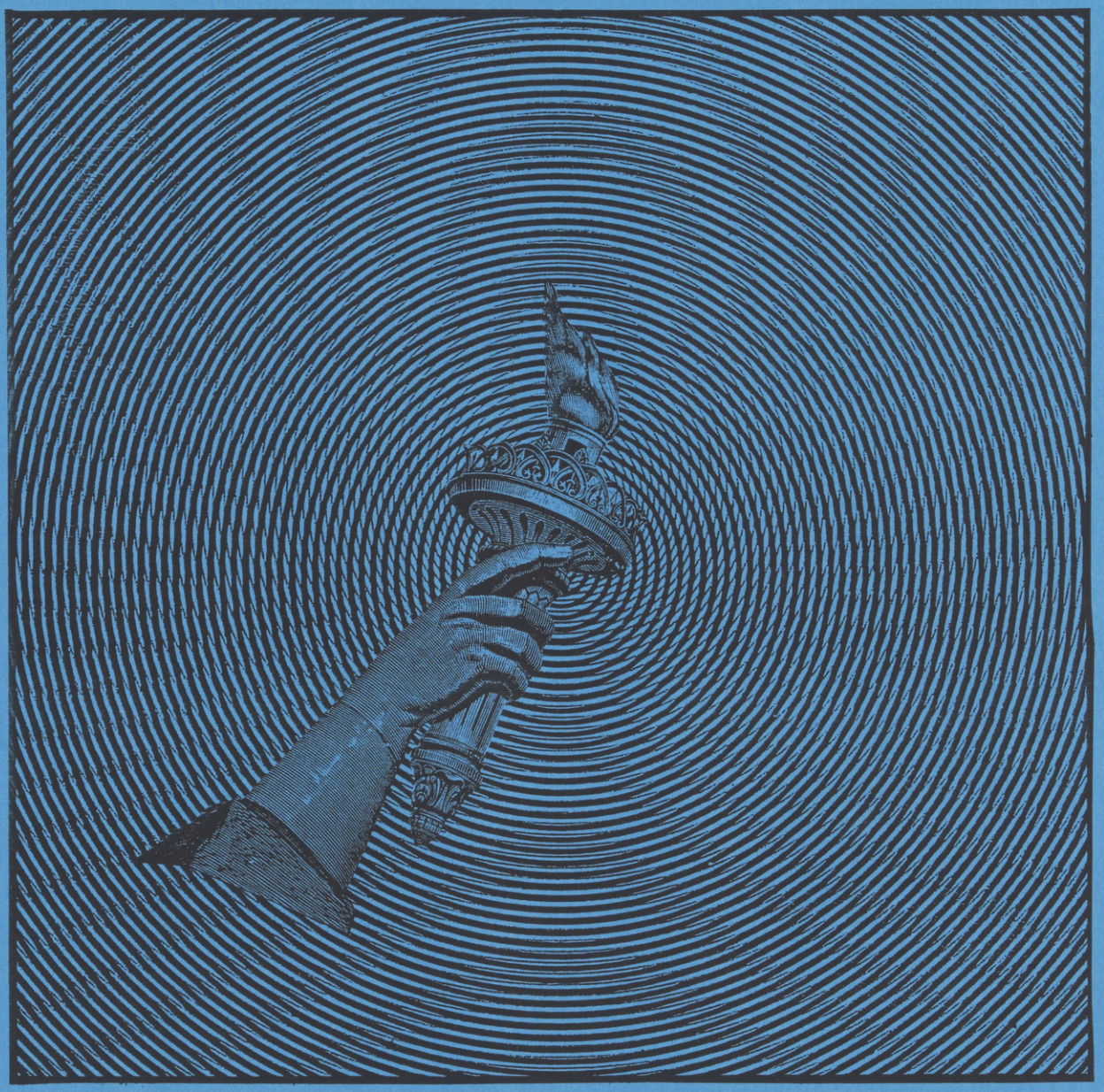

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Rutgers University Film Co-op
Co-sponsored by the GRADUATE STUDENT ASSOCIATION and MEDIA SERVICES [RUL]
Spring 1986 Program: "A Night's Museum"
Notes #7 - March 27

A NIGHT'S MUSEUM: AMERICAN EXPERIMENTAL FILMS:

Scheduled Order

*1)	L'Etoile de Mer	(1928)	Man Ray	9 min.	
*2)	Un Chien Andalou	(1929)	Luis Bunuel/Salvador Dali	15 min.	
3)	Meshes of the Afternoon	(1943)	Maya Deren	15 min.	
*4)	Light Play in Black-White-Gray	(1930)	Laszlo Moholy-Nagy	6 min.	
5)	The Singing Cell	(1981)	Albert Kilchesty	5 min.	S8
6)	Bicycle	(1975)	Chuck Hudina	7 min.	
7)	Dot 2 Dot/Tête À Tête	(1984-5)	Albert Gabriel Nigrin	16 min.	S8
8)	The Facts in the Case of Mr. Valdemar	(1976)	Janis Crystal Lipzin	12 min.	
9)	Emanant Domain	(1979)	Al Mahler	2 min.	
10)	Marasmus	(1981)	Betzy Bromberg/Laura Ewig	24 min.	
11)	Tout de Suite or Maybe Not	(1986)	Caryll Balzano	12 min.	S8
12)	I.D.N.O.	(1982)	James Irwin	9 min.	
13)	Hot Leatherette	(1967)	Robert Nelson	6 min.	
14)	Fearful Symmetry	(1981)	Michael Wallin	15 min.	
15)	Dry Laughter	(1984)	Andrew Daddio	20 min.	S8
16)	Sweet Dreams	(1971)	Freude	3 min.	
17)	Murder Psalm	(1981)	Stan Brakhage	16 min.	
18)	Recuerdos de Flores Muertas, Forest Lawn, In The Flesh	(1982)	Willie Varela	15 min.	S8
19)	Sunstone	(1979)	Ed Emshwiller	3 min.	
20)	Breakfast	(1972-6)	Michael Snow	15 min.	
21)	Avian Moves	(1983)	Darrell Wilson	15 min.	S8
22)	Hit the Turnpike	(1984)	Dominic Angerame	2 min.	
23)	Fuses	(1964-7)	Carolee Schneemann	22 min.	
24)	History of the Western World	(1980)	Rebecca Abbott	17 min.	
25)	Fogline	(1970)	Larry Gottheim	11 min.	
26)	Zebra	(1973)	Louis Hock	18 min.	
27)	Stone Circles	(1983)	Barbara Hammer	10 min.	
28)	Alaska	(1968)	Dore O.	18 min.	

* = These films sre seminal experimental films. They are not American experimental films.

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A NIGHT'S MUSEUM: AMERICAN EXPERIMENTAL FILMS

1] THE HISTORY OF THE WESTERN WORLD (1980) Rebecca Abbott 17 min.

"The idea of summing up western history in a 17 minute film is admittedly ambitious in the very least. And yet it seems possible, when thinking of history, to conjure up glimpses of what one pictures as moments in various historical periods, and to create visual analogies for some of the recurrent forces which may have shaped those periods. I took it as a challenge, then, to try to make a film which contained these glimpses of history and which was constructed in a manner which imitated some of the shaping forces.
With the exception of most of the shots in the final sequence of the film (in which the voice of a critic and theorist speak about contemporary western art), all the shots in The Story of the Western World are found footage which was taken from old newsreels, discarded television ads, archival footage, home movies, etc. I approached the making of the film as one would a collage: finding bits and scraps of material which signal certain ideas or emotions, and then combining them carefully to construct a specific idea or view. Working with found footage in some ways allows for greater objectivity than with film shot specifically for a purpose, since found material tends to have greater anonymity. Such an "authorless" quality creates greater distance and perspective for the viewer, and thus lets the images speak for themselves."

Rebecca Abbott

2] HIT THE TURNPIKE (1984) Dominic Angerame 2 min.

"The ultimate 'rejection' film. A compilation of many of the rejection notices and letters that I have received during my fifteen years of making movies.
Special Appearances by Franklin D. Roosevelt, Adolph Hitler, Howard Hughes and Joe Ferguson (of the Buffalo Bills) and many dignitaries from the filmmaking scene.
Music: Ray Charles's Hit the Road Jack."

Dominic Angerame

3] MURDER PSALM (1981) Stan Brakhage 16 min.

"...unparalleled debauchery, when man turns into a filthy, cowardly cruel, vicious reptile. That's what we need! And what's more, a little 'fresh blood' that we may grow accustomed to it..." (Dostoyevsky's The Devils, Part II, Chapter VIII).
"In my novel The Devils I attempted to depict the complex heterogeneous motives which may prompt even the purest of heart and the most naive people to take part in an absolutely monstrous crime." (Dostoyevsky's The Diary of the Writer).

4] MARASMUS (1981) Betzy Bromberg & Laura Ewig 24 min.

"A woman's response to technology/jet-lag of birth." Betzy Bromberg & Laura Ewig
"Although the title refers to a condition of acute malnutrition in which a child is unable to assimilate food, the film is a robust and sumptuous offering. This is no rough-edged, craft-resistant effort. Rather it is infused with a seductive glamour."

Janis Crystal Lipzin

Front cover: A Night's Museum [A Moving Collage/base] by Albert Gabriel Nigrin © 1986

A NIGHT'S MUSEUM: AMERICAN EXPERIMENTAL FILMS cont...

5] ALASKA (1968) Dore O. 18 min.

Dore O., born in Mulheim/Ruhr, Germany (1946), was trained as a textile engineer. In addition to being a filmmaker, she is also a self-taught painter who has exhibited in group exhibitions in Mulheim and Dusseldorf, and has produced a variety of books & "objexts." She made her first film, Jum-Jum, in 1967 in collaboration with Werner Nekes, and was a co-founder of the Hamburg Filmmakers' Cooperative in that year.

Alaska is "an emigration film, a dream of myself, the consequences of the act with the society." Dore O.

6] SUNSTONE (1979) Ed Emshwiller 3 min.

"A film version of computer animation done using a digital paint program at the New York Institute of Technology. Originally released as a videotape."

Ed Emshwiller

7] SWEET DREAMS (1971) Freude 3 min.

"In dream time and form, the film structures a child/mother and child/dolphin relationship and links the movement of the dolphins to the movement of the child." Freude
"...the soundtrack (humpback whales) emphasizes a primeval language of communication, finding union with the natural languages of the child." Kirk Tougas

8] FOG LINE (1970) Larry Gottheim 11 min.

"The metaphor in Fog Line is so delicately positioned that I find myself receding in many directions to cover its source: The Raw and the Cooked? Analytic vs. Synthetic? Town & Country? Ridiculous and Sublime? One line is scarcely adequate to the bounty which hangs from fog and line conjoined?" Tony Conrad
"Fog Line is a wonderful piece of conceptual art, a stroke along that careful line between wit and wisdom...a melody in which literally every frame is different from every preceding frame (since the fog is always lifting) and the various elements of the composition -- trees, animals, vegetation, sky, and, quite importantly, the emulsion, the grain of the film itself -- continueto play off one another as do notes in a musical composition. The quality of the light -- the tonality of the image itself-- adds immeasurably to the mystery and the excitement as the work unfolds, the fog lifting, the film running through the gate, the composition static yet the frame itself fluid, dynamic, magnificently kinetic." Raymond Foery

9] STONE CIRCLES (1983) Barbara Hammer 10 min.

"A lesbian film artist births herself. Except for my generation of women born in the mid 1900's, there are no examples of filmmakers who identify themselves publicly as lesbians. Since there has never been a lesbian filmmaker whose life and work I could study, I study my own life. In doing so I try to preserve lesbian herstory for the lesbians of the twenty-first century." Barbara Hammer
Stone Circles , shot partially on location at Stonehenge (England), "portrays the integrity of a feminist artist seeking deeper poetic impressions between female energies and creative powers." Laurie McDade

10] ZEBRA (1973) Louis Hock 18 min.

"A visual keening for the exterminated quagga. A silent dirge for lost friends and and compatriots, shadows up against the wall, light from the tombs." Louis Hock

A NIGHT'S MUSEUM: AMERICAN EXPERIMENTAL FILMS cont...

11] THE SINGING CELL (1981) Albert Kilchesty 5 min. [Super 8]

"An orbic meditation filmed during the Autumn Equinox with the aid of a benevolent light-spirit guide -- brief glimmers of filtered sublunary illumination as witnessed through the eyes of an etheral intermediary. The title derived from an enigmatic shard in James Merrill's Scripts for the Pageant: '...yellow is the color of the singing cell.' Dedicated with love to Storm de Hirsch (who shed First Light) and to St. Francis of Assissi who, when asked why he constantly sang during moments of intense hardship and strife, was reported to have stated, 'I sing so that I won't lose my way.'" Albert Kilchesty

12] BICYCLE (1975) Chuck Hudina 7 min.

"Evolving from a painting idea...spokes-eye view of a bicycle ride."

Chuck Hudina

13] THE FACTS IN THE CASE OF MR. VALDEMAR (1976) Janis Crystal Lipzin 12 min.

"A filmmaker for whom I have high praise is Janis Crystal Lipzin...she seems primarily involved with the single image or what might be more accurate, the single take. Her films are intelligent and she is a very distinct voice...The Facts in the Case of Mr. Valdemar takes it title from the story of the same name by Poe... A strange erratically moving light composed of several colors is seen in darkness. It moves this way and that making circles then reversing direction. The soundtrack is obviously sync sound of the motor of some kind of child's toy. This shot is held for five minutes or more. A few times the image goes out of the picture as if it had fallen off and each time the thing is set back into motion until the light comes on and we see that it is actually a toy car which has been moving around on a chess board. A hand sets it into motion again. The film continues for the same shot, the beep of the slate being heard between takes, the only variation being the room light. Voices and laughter are often heard in the soundtrack...It is a simple elegant film and one of those films which despite its simplicity continues to intrigue with each viewing."

Carmen Vigil

14] EMANANT DOMAIN (1979) Al Mahler 2 min.

"A deceptively brief, yet very dense film that is strongly evocative cinema. Emanant Domain, in some respects, is so symmetrical as to verge upon being a palindrome."

Robert Haller

15] HOT LEATHERETTE (1967) Robert Nelson 5½ min.

"Car races along dangerous road...Blowout! Spectacular crash, car hurtles off cliff into the ocean."

Robert Nelson

16] I.D.N.O. (1982) James Irwin 9 min.

"An experimental animation work. Concerned with the assimilation of information, it is disguised as a game of puzzle blocks which unfolds by steps as the fun

A NIGHT'S MUSEUM: AMERICAN EXPERIMENTAL FILMS cont...

16] I.D.N.O. cont...

increases. A film that converses directly with the viewer." James Irwin

17] Tout de Suite or Maybe Not (1986) Caryll Balzano 12 min. [Super 8]

"The self that wishes to not be exposed and which repels the advances of a beckoning ambition for the surety of a cocooned existence. A killing self, similar to Macbeth but with the opposite intention."

Caryll Balzano

18] Avian Moves (1983) Darrell Wilson 15 min. [Super 8]

"A man performs a long ritual dance under the imperious gaze of his mistress, the bird-woman. At length, she favors him with a silent word. Freed, the man/bird dances in montage against a white sky. Avian Moves is a figurative film that attempts to explore our preverbal connections with the animal image through the juxtapositions of emblem and gesture."

Darrell Wilson

19] Breakfast (1972-76) Michael Snow 15 min.

"Shot in 1972 and shelved until 1976 when sound and editing problems were solved. All the varied and unusual motions visible on the screen are the result of a single camera movement (a continuous zoom)."

Michael Snow

20] Fearful Symmetry (1981) Michael Wallin 15 min.

"Long Live dynamic geometry, the movement of points, lines, surfaces, volumes..."
Dziga Vertov

"Uses precise (mathematically determined) single-framing, to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field. Images: deadend railroad tracks, ice plant fields, Bethlehem smokestack, Canyon Cinema office, back porch clouds and sky, PG&E plant at Moss Landing..."

Michael Wallin

21] Recuerdos de Flores Muertas, Forest Lawn, In The Flesh (1982) Willie Varela 15 min. [Super 8]

"Recuerdos...is a sync-sound study of Concordia Cemetery in El Paso, Texas; Forest Lawn probes the Mystery of the Great White Father; and In The Flesh proves that a big toe can be sexy."

Willie Varela

A NIGHT'S MUSEUM: AMERICAN EXPERIMENTAL FILMS cont...

22] A Light Play in Black-White-Gray (1930) Laszlo Moholy-Nagy 6 min.

"According to Moholy-Nagy's script...A Light Play in Black-White-Gray originally consisted of six parts. The first five were to demonstrate various kinds of natural and artificial light, the building of a light-space modulator, and the work in the film studio. However, only part six, which had the light-space modulator as its subject, was shot. Moholy-Nagy must have completed the film in 1930 shortly after his kinetic sculpture was completed by the German electrical firm, A.E.G. He noted: 'The film demonstrates the refined values of the black-white-gray gradations of the photogram (the cameraless photography) in continuous motion...Through the systematic use of light and shadow in motion it tries to conquer the peculiar dimensions of the film, the dimensions of space time.'"

Jan-Christopher Horak

23] Dot 2 Dot/Tête À Tête (1984-85) Albert Gabriel Nigrin 16 min. [Super 8]

"Dot 2 Dot/Tête À Tête deals with a series of 'middles' threaded together. Instead of introducing the next stage of a plot each sequence in the film acts as a transition for the next transition. Television static (are we always changing channels?) gives way to mixed-up tickets (will we ever be admitted?). An ubiquitous black and white 'countdown' (academy) leader complements the 'take-off' of the birds, yet they remain frozen in mid-flight, playfully prevented from reaching their destination. Motivation for the film stems from a suspended feeling of anticipation:if we wait for it to progress it passes us by entirely."

Paul Young

"Dot 2 Dot, loosely based on 'connect the dot' drawings and 'color by number' paintings, actively invites the viewer to participate in the film's making. With Irene Fizer, Dennis Benson, Paul Young and Andrew Daddio."

Albert Gabriel Nigrin

24] Dry Laughter (1984) Andrew Daddio 20 min. [Super 8]

"The hero of Dry Laughter is a young explorer, an explorer of the inner realm. His journey has already begun when we first see him. He is timeless, child-like and mythological, a young visionary akin to Rimbaud, Zarathustra and Dionysus. A god-man of androgynous character who has an intimate understanding of the animal and plant world. His initiation into the inner realm is his anima -- the female personification of his unconscious. The anima takes on the role of guide, or mediator, to the world within and to the self. With Lou LuBera."

Andrew Daddio

25] Fuses (1964-67) Carolee Schneemann 22 min. [Excerpted]

"The first love-fuck film by a woman:her partner and herself, filmed by herself. A fluid, oceanic quality that merges the physical act with its metaphysical connotation, very Joycean and very erotic."

Gene Youngblood

A NIGHT'S MUSEUM: AMERICAN EXPERIMENTAL FILMS cont..

26] Meshes of the Afternoon (1943) Maya Deren 15 min.

"In Meshes, Deren -- the main caracter -- is entwined in the web (or meshes) of a dream narrative which spills over into reality. Music: Teiji Ito"

AGN

27] L'Etoile de Mer (1928) Man Ray 9 min.

"Here the particular beauty of a modern poem is translated into visual rhythms by the use of experimental photographic techniques. The fluid, atmospheric quality is as a result of shooting through a pain of obscuring glass, but when an image presents compositional interest it is shot normally. The oscillation from hazy transfigurations to sharp clearly understood objectivity conveys perfectly the atmosphere of the poem (L'Etoile de Mer [Starfish] by Robert Desnos) which was its inspiration."

Man Ray

28] Un Chien Andalou (1929) Luis Bunuel & Salvador Dali 15 min.

"In the 1920's and 1930's Europe, in the aftermath of one of the world's worst catastrophes (WW I), like a half-dead corpse, lay paralyzed (physically and emotionally) on an operating table waiting to be revived. The doctors, artists in disguise, are poised - ready to dispense the shock that will stimulate the patient back to life. In 1929, Un Chien Andalou, Luis Bunuel's first film (made in collaboration with Salvador Dali), became cinema's contribution to the artistic jolt administered to the heart and mind of the numb European continent. In the cinemas and theaters, a few seconds after the lights go down and the images begin to appear, the first dose is injected. Clouds silently dissect the moon, while a razor slices a woman's (donkey's) eye. The horrified audience is forced to look away. The cinematographic image traditionally employed to lure the viewer in, now pushes him/her to look/turn away. The spectator, in a frenzy, convulsively blinks and twinges his/her eyes in a vain effort to shake off the revolting after-image impregnated in the mind and on the retina.

AGN

Notes written and compiled by Albert G. Nigrin

NOTE: Our April 17, 1986 show of The Passenger has been cancelled and replaced by Stanley Kubrick's Paths of Glory [1957] 87 minutes - Paths of Glory stars Kirk Douglass and is one of the most moving studies of men in armed conflict ever to be recorded on film.

Thanks to Caryll Balzano, Craig Molino, Basia Holub, Subhash Nare, Lynn Miller, Bruce Guter, Media Services, the Graduate Student Association and Irene Fizer for making tonight's program possible. Look for our 2nd EXPERIMENTAL FILM MARATHON next semester.

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RUTGERS UNIVERSITY

FILM CO-OP PRESENTS

A Night's Museum

AMERICAN EXPERIMENTAL FILMS

THE STORY OF THE WESTERN WORLD - Rebecca Abbott
°HIT THE TURNPIKE - Dominic Angerame
°MURDER PSALM - Stan Brakhage
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DRY LAUGHTER - Andrew Daddio
°ALASKA - Dore O.
°SUNSTONE - Ed Emshwiller
°SWEET DREAMS - Freude
°FOG LINE - Larry Gottheim
°STONE CIRCLES - Barbara Hammer
°ZEBRA - Louis Hock
°THE SINGING CELL - Albert Kilchesty
°BICYCLE - Chuck Hudina
°THE FACTS IN THE CASE OF MR. VALDEMAR - Janis Crystal Lipzin
°EMANANT DOMAIN - Al Mahler
°HOT LEATHERETTE - Robert Nelson
°DOT 2 DOT/TÊTE À TÊTE - Albert G. Nigrin
°FUSES - Carolee Schneeman
°BREAKFAST - Michael Snow
°FILMS BY WILLIE VARELA
AVIAN MOVES - Darrel Wilson
and many others...

°Films c/o CANYON CINEMA
2325 Third Street/Suite 338
San Francisco, CA 94107

MARCH 27, 1986 at 6:00 pm

GRADUATE STUDENT LOUNGE - 126 College Avenue, Rutgers University, New Brunswick, NJ
(Next to the Student Center - CAC) MARCH 27, 1986 (Thursday) at 6:00 PM

Programmed by Albert G. Nigrin

TICKET ORDER FORM

Tickets: Members of The Museum Society and San Francisco Cinematheque $5; public $6

To order tickets, send this form with a check payable to COFAM and a stamped, self-addressed envelope to:

Program Office, de Young Museum
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San Francisco, CA 94118

July 5 No. tickets_____ Amount _____

July 12 No. tickets_____ Amount _____

July 19 No. tickets_____ Amount _____

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THE FINE ARTS MUSEUMS OF SAN FRANCISCO
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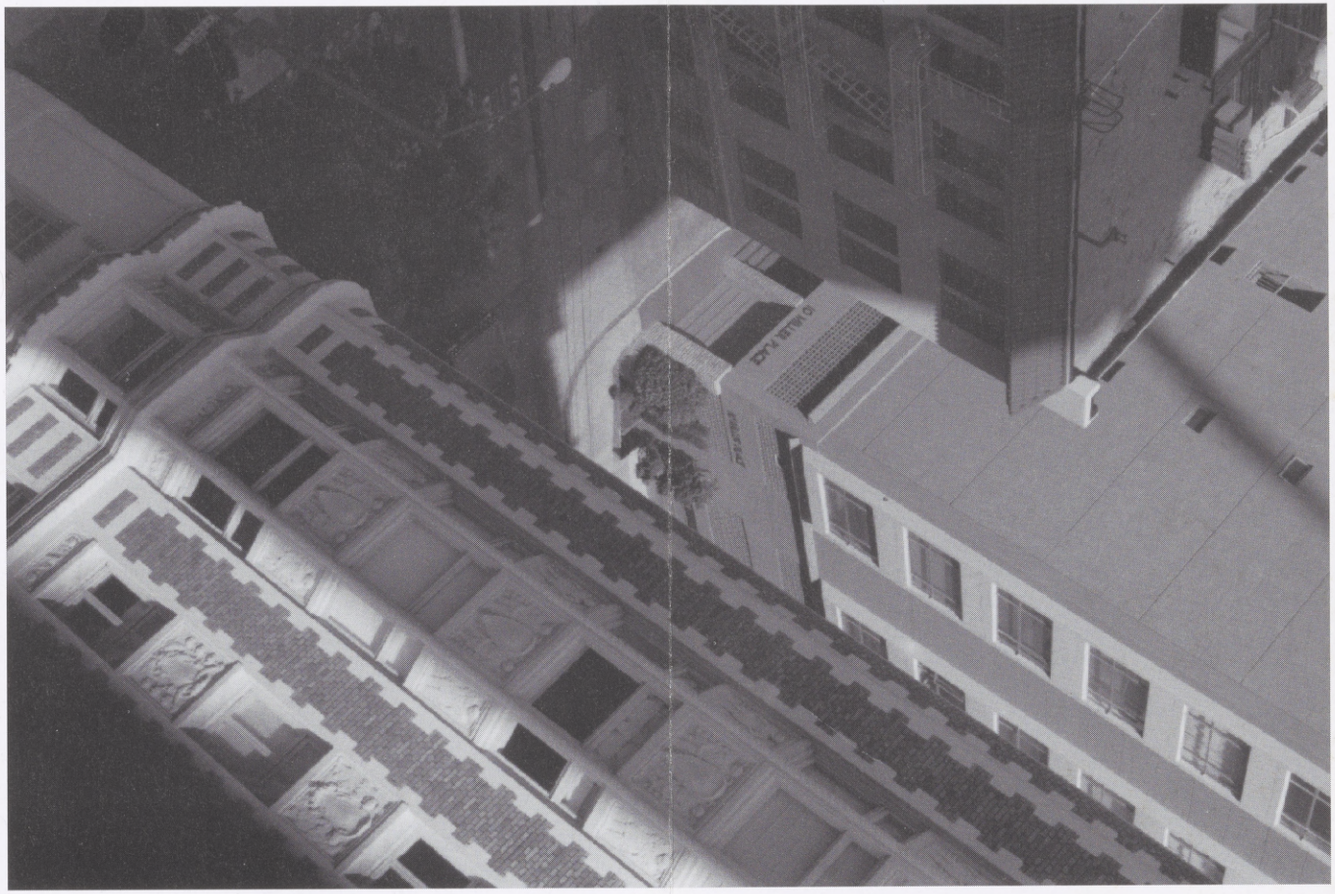

Wednesday Evenings
July 5, 12, 19, 26, 1995 - 7 PM
Trustees' Auditorium
M.H. de Young Memorial Museum
Golden Gate Park

FACING EDEN

BAY AREA LANDSCAPE IN FILM ART

A series of film programs reflecting the personal, poetic, and adventurous ways in which film artists have incorporated characteristics of the Bay Area's landscape into their creative work over the last forty years. Each program will be introduced by Steve Anker, Director of San Francisco Cinematheque, or by a guest artist. The series is presented in cooperation with San Francisco Cinematheque.

Information: (415) 750-3624 or (415) 558-8129

Wednesdays, July 5, 12, 19, 26, 1995; 7 PM
Trustees' Auditorium
de Young Museum, Golden Gate Park
Tickets: Members of The Museum Society and San Francisco Cinematheque $5; public $6
Doors open at 6:30 PM.

JULY 5 – 7 PM

SAN FRANCISCO'S UNDULATING SKYLINE
The hills and light of San Francisco create a continuous visual adventure in urban space; buildings and streets rove in height and depth as the open sky shifts from spot to spot. Nothing quite stays as it first appears.

Panorama (1982) by Michael Rudnick, 13 min.
Spring (1991) by Thomas Korschil, 3 min.
Same Difference (1975) by Al Wong, 18 min.
The Man Who Could Not See Far Enough (1981) by Peter Rose, 8 min.
Side/Walk/Shuttle (1991) by Ernie Gehr, 40 min.

Landscape No. 1 (1995) by Lynn M. Kirby. Film-installation on view in Trustees' Auditorium beginning at 6:30.

JULY 12 – 7 PM

SCALES OF GRANDEUR:
HUMAN AND NATURAL INTERFACES
The visual beauty of the Bay Area's diverse natural landscape ranges from hills to streams, from cliffs to gentle horizons; all are impacted by the region's singular light. These films reflect on this natural landscape through people's interactions with it.

Span (1968) by William Allan and Bruce Nauman, 10 min.
Seasonal Forces (1995) by Janis Crystal Lipzin, 12 min.
Running Fence (1978) by David and Albert Maysles, 58 min.
Survival Run (1978) by Robert Charlton, 10 min.

East/West No. 2 (1992-94) by Paula Levine. Video-installation on view in Trustees' Auditorium beginning at 6:30.

JULY 19 – 7 PM

LIGHT ENERGIES: LANDSCAPES OF THE MIND
These films offer a timeline of fantasies and reveries inspired by the Bay Area as a place of discovery: an area far removed from past society, a landscape inviting new experience.

Four in the Afternoon (1951) by James Broughton, 15 min.
Beat (1958) by Christopher MacLaine, 6 min.
All My Life (1966) by Bruce Baillie, 7 min.
Looking for Mushrooms (1961-67) by Bruce Conner, 3 min.
The Great Blondino (1967) by Robert Nelson and William T. Wiley, 41 min.
I Change I Am the Same (1969) by Alice Anne Parker, 1 min.
Women's Rites or Truth Is the Daughter of Time (1975) by Barbara Hammer, 8 min.
Studies for Land's End (1995) by Phil Solomon, 10 min.

Landscape No. 3 (1995) by Lynn M. Kirby. Film-installation on view in Trustees' Auditorium beginning at 6:30.

JULY 26 – 7 PM

LIFE FLOWS IN THE MODERN WORLD
The constant motion of human activity and changing forms creates a visual surface that bends and reshapes itself from moment to moment. San Francisco time and place are expressively revealed through these films.

Visions of a City (1957-78) by Larry Jordan, 8 min.
Last Gasp (1981) by Jacalyn L. White, 18 min.
Delugion (1982) by Michael Rudnick, 3 min.
Fearful Symmetry (1981) by Michael Wallin, 15 min.
Crossing the Bar (1992) by Andrew Black, 10 min.
By the Sea (1982) by Toney Merritt, 3 min.
Cable Car Melody (1986) by Charles Wright, 26 min.
Pacific Far East Lines (1979) by Abigail Child, 12 min.

36 Hours on 24th Street No.4 (1993-94) by Paula Levine. Video-installation on view in Trustees' Auditorium beginning at 6:30.

These programs are presented in conjunction with *Facing Eden: 100 Years of Landscape Art in the Bay Area*, A Centennial Exhibition.

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